

THE RIDDLES OF THE EXETER BOOK

EDITED
WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

FREDERICK TUPPER, JR
PROFESSOR OF THE ENGLISH LANGUAGE AND LITERATURE
IN THE UNIVERSITY OF VERMONT



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TO THE MEMORY OF
JULIAN HUGUENIN
WHO LOVED OLD ENGLISH LIFE AND LITERATURE
WITH A BOY'S ENTHUSIASM
AND WITH A SCHOLAR'S KNOWLEDGE

PREFACE

The preparation of this first separate edition of *The Riddles of the Exeter Book*, certainly the most difficult text in the field of Anglo-Saxon, has been to me a work of very real delight. Both in matter and manner these poems present so many engaging problems — which, when read aright, reveal at once the loftiest and lowest in older England's thought, and open up a hundred vistas of early word and action — that I count as great gain the years spent in their study. May it be my good fortune to impart to others a generous share of this pleasure and profit!

A few words of my purposes in this edition are in place here. I have striven to set forth the principles that govern the comparative study of riddles, and to trace the relation of these Anglo-Saxon enigmas to the Latin art-riddles of nearly the same period and to the folk-products of many lands and times. In the chapter upon the authorship of these poems and their place in the history of the Cynewulf question, I have tried to weigh all the evidence with a higher regard for reason and the probabilities than for the mere weight of authority, which in the case of these riddles has often been fatal to free investigation and opinion. In the presentation of solutions in the Introduction and in the later discussion of these in the Notes, I have also sought to 'prove all things and hold fast that which is good.' As aids to definite conclusions, the testimony of analogues and the light thrown by Old English life and customs have been of far higher worth than the random guesses of modern critics. But to Dietrich's illuminating treatment of each of the *Exeter Book Riddles* and to the essays of more recent scholars I gladly admit a large debt. I have closely analyzed the form and structure of the poems with the hope of bringing them nearer to the reader's understanding. But, above all, I have aimed, through elaborate annotation, so to illustrate the 'vivid humanity' of these remarkable productions, so to show forth their closeness to every phase of the life of their day, that this book might be a guide to much of the folk-lore and culture of Englishmen before the Conquest.

This text of the *Riddles* is based upon a collation of the original manuscript at Exeter with the faithful reproduction in the British Museum,

with the texts of Thorpe, Grein, and Assmann (Grein-Wulker), and with various versions of single riddles. According to the usage of this series, all departures from the manuscript which originate with the editor are printed in italics. I have conservatively avoided daring conjectures, and have proposed no new readings that were not dictated to me by the demands of the context and by the precedent of author's use and of contemporary idiom and meter. At first I wished to distinguish the many resolved vowels and diphthongs in the verse by diæreses. The general editors did not assent to this method of marking, believing—very wisely, as I now think—that a lavish use of diacritics gives an air of freakishness to a text and that such resolution might better be indicated in the textual notes.

As in the other Albion editions of Anglo-Saxon poems, the Glossary is intended to be a complete verbal and grammatical index to the *Riddles*, with the exception of a few of the commoner forms of the pronoun, the article, and the conjunction. The Index of Solutions, at the very close of the volume, records all the answers proposed at any time by commentators.

It is a pleasure to express my gratitude and appreciation to all who have aided me in the preparation of this book—to Canon W. J. Edmonds, Chancellor of Exeter Cathedral, who, by his many kindnesses, made delightful my days in the chapter library, to Dr. Otto J. Schlatter, whose intimate first-hand knowledge of the text of the *Leiden Riddle* was generously placed at my disposal, and to Professor George Philip Krapp, who freely gave to several chapters of my introduction keen and helpful criticism. I am particularly indebted to the general editors of the series, Professors Bright and Kittredge, who have carefully read the proof and have offered more advice than I could acknowledge in detail. Finally, my thanks are due to Mr. S. T. Byington of Ginn and Company, for many valuable suggestions.

FREDERICK TUPPER, JR.

UNIVERSITY OF VERMONT
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INTRODUCTION

I

THE COMPARATIVE STUDY OF RIDDLES

What is a riddle? Many scholars have sought to answer this question, and to define accurately the functions of enigmatic composition *

* Only during the past few years has the popular riddle received its meed of critical attention from scholars (*M L N* XVIII, 1) Until this very recent time, investigators were generally content with presenting without historical comment — and sometimes even, as in Simrock's well-known *Ratselbuch*, without regard to the home of their contributions — the results of more or less accurate observation (For a résumé of work in the German field, see Hayn, 'Die deutsche Ratsel Litteratur Versuch einer bibliographischen Uebersicht bis zur Neuzeit,' *Centralblatt für Bibliothekswesen* VII, 1890, pp 516-556) There were, it is true, a few noteworthy exceptions to the prevailing rule of neglect of comparative study — a neglect well illustrated by Friedreich, *Geschichte des Ratsels*, Dresden, 1860, which is, at its best, but a collection of widely scattered material, and makes no pretensions to scientific classification As early as 1855, Mullenhoff made an interesting comparison of German, English, and Norse riddles (*Wolfs und Mannharts Zeitschrift für deutsche Mythologie* III, 1 f), Kohler, about the same period, traced carefully the originals and analogues of some forty riddles in a Weimar MS of the middle of the fifteenth century (*Weimar Jahrbuch* V, 1856, 329-356), Rolland noted many parallels to the French riddles of his collection (*Devnettes ou Énigmes populaires de la France* Avec une préface de M Gaston Paris Paris, 1877), and finally Ohlert, in a monograph of admirable thoroughness (*Ratsel und Gesellschaftsspiele der alten Griechen* Berlin, 1886), followed the riddles of the Greek world through the centuries of their early and later history An epoch in the history of our subject was created, however, in 1897 by two monumental works Richard Wossidlo's collection of over a thousand carefully localized North German riddles (*Mecklenburgische Volksüberlieferungen*, Part I, Wismar, 1897), in which the work of the accurate tabulator was supplemented by the labor of the painstaking philologist, and Giuseppe Pitre's edition of *Indovinelli, Dubbi, Sciogli lingua del Popolo Siciliano* (*Bibl delle Trad Pop Sic* XX), Torino Palermo, 1897, in which the literary sources and popular origins of riddles are closely considered Petsch has turned the material of Wossidlo, Rolland, and others to good account in his study of the forms and the style of the popular riddle (*Neue Beiträge zur Kenntnis des Volksratsels Palaestra* IV, Berlin, 1899) Heusler in his illuminating

Friedreich tells us* that the riddle is 'a roundabout description of an unnamed object, so worded as to arouse the reflection of reader or hearer to the discovery of this' Pitre's definition in his elaborate Introduction† is at once more scholarly and more inclusive 'The riddle is an arrangement of words by which is understood or suggested something that is not expressed, or else it is an ingenious and witty description of this unexpressed thing by means of qualities and general traits that can be attributed quite as well to other things having no likeness or analogy to the subject. This description is always vague, so vague indeed that he whose task it is to solve the riddle runs in his mind to one or the other signification in vain attempt to reach the solution. Often the interpretation is hidden under the veil of a very remote allegory or under graceful and happy images'‡ The mental attitudes of riddler and beriddled are charmingly pictured by Goethe in an oft-cited passage of *Alexis und Dora*

So legt der Dichter ein Rathsel,
Kunstlich mit Worten verschränkt, oft der Versammlung ins Ohr
Jeden freuet die seltne, der zierlichen Bilder Verknüpfung,
Aber noch fehlet das Wort, das die Bedeutung verwahrt
Ist es endlich entdeckt, dann heitert sich jedes Gemuth auf,
Und erblickt im Gedicht doppelt erfreulichen Sinn

Aristotle was the first to point out the close relation between riddles and metaphors § 'While metaphor is a very frequent instrument of

article upon the *Heiðreks Gátur* of the *Hervarar Saga* (*Zeitschrift des Vereins für Volkskunde* XI, 1901, 117f) has applied the comparative method to these thirty-five Old Norse riddles. And I have tried to adduce and apply certain rules for riddle study in five articles 'The Comparative Study of Riddles,' *M L N* XVIII, 1903, 1-8, 'Originals and Analogues of the *Exeter Book Riddles*,' ib 97-106, 'The Holme Riddles (MS Harl 1960),' *P M L A* XVIII, 1903, 211-272, 'Riddles of the Bede Tradition,' *Mod Phil* II, 1905, 561-572, 'Solutions of the *Exeter Book Riddles*,' *M L N* XXI, 1906, 97-105. As all these essays of mine were merely preparatory to the present edition, I have drawn freely upon them in this Introduction.

* P 2

† P xviii

‡ Not very different is the definition of Wolf, *Poetischer Hausschatz des deutschen Volkes*, 6 Aufl., Leipzig, 1844, p 1138 'Das Rathsel ist ein Spiel des Verstandes, der sich bemüht einen Gegenstand so darzustellen dass er alle Merkmale und Eigenschaften desselben schildert, so widersprechend dieselben an und für sich betrachtet auch sein mögen, ohne jedoch den Gegenstand selbst zu nennen.' Groos defines the riddle in almost the same words, *Die Spiele der Menschen* (1899), p 194

§ *Rhetoric* III, 11 (Welldon's translation, London, 1886, p 264)

clever sayings, another or an additional instrument is deception, as people are more clearly conscious of having learnt something from their sense of surprise at the way in which the sentence ends and their soul seems to say, "Quite true and I had missed the point" This, too, is the result of pleasure afforded by clever riddles, they are instructive and metaphorical in their expression' It is Aristotle's opinion that not only are metaphors the germs of riddles, but that enigmatic elements appear in all metaphors, since these are derived from 'objects which are closely related to the thing itself but which are not immediately obvious' Gaston Paris defines the riddle as 'a metaphor or a group of metaphors, the employment of which has not passed into common use, and the explanation of which is not self-evident'* Indeed, many riddles go back to a time when external objects impressed the human mind very differently from their present effect and consequently suggested metaphors which at first seem to us almost incomprehensible, but which charm us when we have the clue to their meaning 'The making of riddles,' says Tylor,† 'requires a fair power of ideal comparison, and knowledge must have made considerable advance before the process could become so familiar as to fall from earnest into sport' Lindley notes‡ that 'Riddles play upon analogies among things perceived Essentially the primitive mode of invention is as follows Some one discovers a new analogy among natural objects, formulates a question, concerning this, and thus a new riddle is born § And, having its deepest roots in the perception of the analogies of nature, the riddle is brother to the metaphor, which has been so important in the development of languages and myths' Gummere points out in his *Beginnings of Poetry* || that 'metaphors of the substantive may well have been the origin of the riddle, since early kennings often read like riddles in Finnish, the sunshine is called "the contents of Wainamoinen's

* Introduction to Rolland, *Devnettes*, p viii

† *Primitive Culture*, edition of 1903, I, 90-91

‡ *American Journal of Psychology*, VIII (1896-1897), 484

§ Lindley remarks with acuteness 'While the most primitive forms have chief reference to natural objects, the evolution of the riddle reflects the shifting of man's chief interest from external nature to man himself Some of the most famous riddles among the Greeks have this human focus' So with our Anglo-Saxon riddles

|| New York, 1901, pp 451-452 Cf Scherer, *Gesch der deutsch Lit* pp 7, 15, and R M Meyer, *Altgermanische Poesie*, p 160 (cited by Gummere), and note illustrations in Groos, *Die Spiele der Menschen*, p 195

milk-bowl'' Hardly a riddle is without its elements of metaphor * A few examples will serve as well as a hundred In one of the most famous of the riddles of Symphosius (No 11)† Flood and Fish appear as noisy house and quiet guest In the popular Old German riddle, 'Es flog ein Vogel federlos, u s w,'‡ the featherless bird is the Snow, and the mouthless woman the Wind And in the riddles of the *Exeter Book* the Pen is called 'the joy of birds,'§ the Wind 'heaven's tooth' (*Rid* 87⁵), and the stones of the Ballista the treasure of its womb (18¹⁰) *Rid* 92 is but a series of kennings Sometimes the use of riddle-kennings is very close to that of the *Runic Poem* ||

In its origins the riddle is closely connected not only with the metaphor but with mythological personification From one to the other is but a step 'So thoroughly does riddle-making belong to the mythologic stage of thought,' says Tylor,¶ 'that any poet's simile, if not too far-fetched, needs only inversion to be made at once into an enigma' As the metaphor plays an immense rôle in the formation of mythologies, so the riddle is early associated with imaginative conceptions of nature and the divine spirit Uhland is right in saying** that myths and riddles approach most closely to one another in the conception of the elemental forces of the greater and more powerful natural phenomena 'Wenn nun das Rathsel dieselben oder ähnliche Gegenstände personlich gestaltet und in Handlung setzt, so erscheint es selbst nach ausgesprochenem Rathwort auf gleicher Stufe der Bildlichkeit mit der Mythen besagter Art' The riddle, like the myth, arises out of the desire to invest everyday things and thoughts with the garb of the unusual and marvelous So in the riddle-questions

* The words of Wackernagel, *Haupts Zs* III, 25, have been often cited 'Vernünnlichung des geistigen, vergeistigung des sinnlichen, personificierung des unpersonlichen, verschonende erhebung dessen was alltaglich vor uns liegt, alles das gehort zum wesen des rathsels, wie es zum wesen und zu den mitteln der poesie gehort, und so mochte kaum ein volk sein das poesie besasse und keine freude an rathseln'

† For the history of this world riddle, see my article *M L N* XVIII, 3, 5, and notes to *Rid* 85

‡ This appears in Latin form as early as the tenth century (Reichenau MS 205, Mullenhoff and Scherer, *Denkmaier*², 1892, p 20) For its various versions see Wosidlo, No 99

§ *Rid* 27⁷, fugles wyn, cf 52⁴, 93²⁷

|| See notes to *Rid* 56⁹, 73

¶ *Primitive Culture*, edition of 1903, I, 93

** *Schriften zur Geschichte der Dichtung und Sage*, Stuttgart, 1866, III, 185

of the Vedas* the things treated are not named with their usual universally understood names but are indicated through symbolic expressions or simply through mystic relations. The subjects are drawn largely from the world of nature—heaven and earth, sun and moon, the kingdom of air, the clouds, the rain, the course of the sun, years, seasons, months, days and nights. For instance, Night and Aurora appear in a hymnus (I, 123) as two sisters, who wander over the same path, guided by the gods, they never meet and are never still. In one of the Time riddles (I, 164), the year is pictured as a chariot bearing seven men (the Indian seasons [?]) and drawn by seven horses, in another (I, 11), as a twelve-spoked wheel, upon which stand 720 sons of one birth (the days and nights). This is certainly the earliest version of the Year problem, which in one form or other appears in every land,† and is one of the most striking of the motives in the *Exeter Book* collection (*Rid* 23). Uhland early pointed out‡ the wealth of the Old Norse problems of nature in mythological reference and suggestion §. The waves (*Heiðreks Gátur*, No 23) are white-locked maidens working evil, and in the solution are called ‘Gymir’s daughters’ and ‘Ran Eldir’s brides’, in another riddle the mist, the dark one, climbs out of Gymir’s bed, while in the final problem (No 35) the one-eyed Odin rides upon his horse, Sleipnir. As I have twice shown,|| upon the idea of hostility between Sun and Moon the poet of *Rid* 30 and 95 builds an exquisite myth, worthy of the Vedas, indeed not unlike the Sanskrit poems on the powers of nature, and bearing a strong likeness to the famous Ossianic address to the Sun. Of the riddle of the Month (*Rid* 23) I have spoken. Many traits of the early attitude to nature are found in the Storm riddles (*Rid* 2–4), there is a touch of mythological personification in the world-old motif of Ice (*Rid* 34), ¶ and, if my interpretation be correct, the riddle of the Sirens (*Rid* 74) is based upon a knowledge of ancient fable **. Thus the Anglo-Saxon riddles, like the Russian enigmas printed by

* Haug, ‘Vedische Ratselfragen und Ratselsprüche,’ *Sitzungsberichte der königl. Akad. der Wiss. zu München*, Phil.-Hist. Classe, 1875, II, 459.

† Cf. Ohlert, pp. 122–126, Wunsche, *Kochs Zs.*, N F, IX (1896), 425–456, Wossidlo, pp. 277–278, and my article *M L N XVIII*, 102.

‡ *Schriften* III, 185.

§ Cf. Andreas Heusler’s discussion of the riddles of the *Herðarar Saga* (*Heiðreks Gátur*), *Zs. d. V. f. Vsk.* XI, 1901, 117 f., and the cosmic riddles of the *Vafþrúðnismál* and *Alvíssmál*. || *M L N XVIII*, 104, XXI, 102, 104.

¶ *M L N XVIII*, 4.

** *Nb XVIII*, 100, XXI, 103–104.

Ralston,* are sometimes condensed myths, and 'mythical formulas'. It is certainly not without significance that the word 'enigma' is derived from the Greek *aĩvos*, which is early associated with the idea of 'fable'.† Of the *Ratselmarchen* I shall speak later.

Early in the discussion of riddle-poetry a distinction must be drawn between the *Kunstratsel* and the *Volksratsel*, between literary and popular problems. This distinction is not always easy to recognize, on account of the close connection between the two types. As I have sought to show elsewhere,‡ the literary riddle may consist largely or entirely of popular elements, may be (and often is) an elaborated version of an original current in the mouth of the folk, conversely, the popular riddle is often found in germ or in full development in some product of the study, and our task is to trace its transmission from scholar to peasant. Through a more complicated sequence, a genuine folk-riddle may be adapted in an artistic version, which, in a later day or in another land, becomes again common property, or, by a natural corollary, a literary riddle, having passed into the stock of country-side tradition, may fail of its popular life and survive only in some pedantic reworking that knows nothing of the early art-form.§ Even after the thorough examination of the style and the careful investigation of the history of each riddle so urgently recommended by Petsch|| and hitherto so much neglected, we cannot be sure that this apparently popular product is not an adaptation of some classical original, or that this enigma smelling so strongly of the lamp is not a reshaping of some puzzle of peasants. In his excellent discussion of the popular riddle, Petsch claims for the folk all the material that it takes to itself, remodels in its own fashion, and stamps with its own style and meter. After contrasting Schiller's well-known enigma of the Ship with popular treatments of the same theme, and marking in folk-products the choice of a single subject and of a few striking traits, he notes that the typical *Volksratsel* is confined to a scanty framework, a hurried statement of the germ-element, naive description, a sudden check in our progress to the goal of the solution, and finally a word of summary. In literary enigmas — to which class by far the greater number of the *Exeter Book Riddles* belong ¶ — all these divisions may and do appear,

* *Songs of the Russian People*, London, 1872, chap. VI (cited by Pitř, p. xxxviii).

† Ohlert, p. 4.

‡ *M L N XVIII*, 2.

§ Cf. Pitř's admirable Introduction, p. cxcvi.

|| *Neue Beiträge zur Kenntnis des Volksrätels*, p. 45.

¶ *M L N XVIII*, 97.

but each of them is patiently elaborated with a conscious delight in workmanship and rhythm, with a regard for detail that overlooks no aspect of the theme however trivial—in a word, with a poetic subordination of the end in view to the finish of the several parts

I may illustrate the derivation of literary enigmas from popular puzzles by examples cited in the first of my articles * Symphosius, in one sense the father of the riddles of our era, uses in many enigmas—for example, those of Smoke, Vine, Ball, Saw, and Sleep (17, 53, 59, 60, 96)—the questions of the Palatine Anthology current in the mouths of men for centuries before his day † The enigmatograph Lorichius Hadamarius, whose Latin riddles are among the best in the early seventeenth-century collection of Reusner, ‡ borrows all his material from the widely-known *Strassburg Book of Riddles* § Indeed, though scholars have hitherto overlooked this obvious connection, his enigmas are merely classical versions of the German originals The famous folk-riddles of the Oak (*Str* 12), Dew (*Str* 51), Bellows (*Str* 202), Egg (*Str* 139), Hazelnut (*Str* 172), Lot's Wife (*Str* 273), Cain (*Str* 284), and dozens of others are twisted into hexameters Nor was this old pedant alone in his methods of borrowing His contemporary, Joachim Camerarius of Papenberg, presents, by the side of the German form, the widely extended Sun and Snow riddle in Latin and Greek dress, || and Hadrian Junius ¶ fossilizes in like fashion the genuinely popular riddle of the Cherry Therander, whose *Aenigmatographia* of 420 numbers purports to be a Germanizing of 'the most famous and excellent Latin writers ancient and modern,' ** is usually indebted—either indirectly or, despite his assertion of sources, directly—to current versions in the vernacular His themes of Script (227), Pen

* *M I A* XVIII, 2-3

† Ohlert, pp 138 f

‡ Nicholas Reusner, *Aenigmatographia sive Sylloge Aenigmatum et Grifhorum Convivialium* Two volumes in one Frankfurt, 1602

§ *Strassburger Ratselbuch* Die erste zu Strassburg ums Jahr 1505 gedruckte deutsche Ratselsammlung, neu hersg von A F Butsch, Strassburg, 1876 As Hoffmann von Fallersleben has shown, *Weimar Jhrb* II (1855), 231 f, this little book of 336 numbers is the chief source of later popular collections of German riddles || Reusner I, 254, 258 ¶ Reusner I, 243

** Huldreich Therander, *Aenigmatographia Rythmica*, Magdeburg, 1605 Therander, or Johann Sommer, for such was his true name, tells us in his preface that he 'had read the *Sphinx Philosophica* of Joh Heidfeld, the *Aenigmatographia* of Nic Reusner, and the *Libri Tres Aenigmatum* of Joh Pincier, and in order not to sit idle at home when others were working in the fields, had turned these into German rimes'

(236), Weathercock (304, 306), Haw (307), Poppy (320), Oak (325), Stork (354), Ten Birds (356), Two-legs (401), Egg (405), and Ycai (411) — to cite a few out of many — were favorite possessions of the folk-riddle at the beginning of the seventeenth century, and we can hardly doubt that Sommer had heard these puzzles on the lips of peasants or met them in the riddle-books then popular.* But whether the connection between his little poem-problems and the more naive versions of the folk be mediate or immediate, his book brings everywhere strong proof of the close interdependence of art-riddles and those of the people.

The distinction between the riddle of the study and the riddle of the cottage represents only one of many overlapping divisions that present themselves in any extensive consideration of the various kinds of riddles. In his introduction to Rolland's collection,† Gaston Paris marks the difference between 'énigmes de mots' and 'énigmes de choses', Wosidlo divides the riddles of his famous collection into the three groups of riddles proper, i.e. complete problems or riddles of things (*Sachensätze*), jest-riddles or riddle-questions (*Ratselfragen*), and finally, riddle-stories or riddle-fables (*Ratselmärchen*), and Petsch distinguishes‡ between unreal ('unwirkliche') and real ('wirkliche') riddles. In the former class he rightly includes all those questions which are addressed rather to knowledge and learning than to reason and understanding, *Wahrheitsproben*, *Halslosungsratsel*, and *Scherzfragen*. The manifold divisions of Friedreich into riddle-questions, word-riddles, syllable-riddles, letter-riddles, number-riddles, etc., are based upon no scientific principle, and, for the present, may be disregarded.

Tests of knowledge, in enigmatic phrasings, have played a very important part in the evolution of the riddle. The Queen of Sheba came to the court of Solomon to prove the wisdom of the great king by queries. Legend attributes to her several that take their place among world-riddles.§ Of these questions of Queen Bilqis, preserved in the Midrash Mishle and the Second Targum to the Book of Esther, the best-known is the enigma of Lot's Daughters, which is found in our collection (*Rid* 47). Another riddle-strife attributed to Solomon is that with Hiram of

* It is, however, going too far to declare with Müllenhoff, Wolf's *Zs. f. d. M.* III, 130, that Therander's riddles are simply expansions of those in the *Reiterbüchlein*, Frankfurt, 1562. See Hoffmann, *Monatschrift von u. für Schlesien* I (1829), 160; *Mönes Anzeiger* II, 310.

† P. viii

‡ P. 5.

§ Hertz, *Haupts. Zs.* XXVII, 1-33, Wünsche, *Rätselweisheit bei den Hebräern*, p. 15; Ohlert, pp. 5-6, Friedreich, p. 98, *Folk Lore* I, p. 354.

Tyre, described by Flavius Josephus* These are the first of a long series of such word-contests which assume two main forms of great importance in riddle-literature the *Ratselwettkampf*, or matching of wits for some heavy stake, and the 'Colloquy' or 'Dialogue' These two classes of questions are not always distinct, but the former belongs rather to the region of story or fable, the second to the field of didactic or wisdom literature In an excellent discussion of the first class, Professor Child† subdivides the *Wettkampf* into the struggle for a huge wager, usually life itself, and the contest for the hand of a loved lady or knight Many examples of each may be mentioned The game of riddle-forfeits is as old as the enigma of the Sphinx‡ or as the story of Samson (Judges xiv, 12),§ and appears in Germanic literatures in the *Hervarar Saga* || and in the *Vafþrúðnismál* ¶, in the ballad of 'King John and the Abbot' ** and its continental analogues ††, in the famous *Wartburgkrieg*, ‡‡ in which Klingsor and Wolfram contend, and in the 'Tragemundslied,' §§ in which a host tests a wandering stranger, to whom seventy-two lands are known Not the least important of such riddle-contests are the modern *Halslosungratsel*, those gruesome problems by means of which a condemned criminal is supposed to save himself from the extreme penalty |||

* *Antiquities* viii, 5, *Contra Apionem* I, 17, 18 See Wunsche, p 24, Ohlert, p 6

† *English and Scottish Popular Ballads* I, 1 ('Riddles Wisely Expounded')

‡ Gyraldus (Reusner I, 10), Friedreich, p 84, Ohlert, pp 31-35, Laistner, *Das Ratsel der Sphinx, Grundzuge einer Mythengeschichte*, Berlin, 1889

§ Friedreich, pp 151-155, Wunsche, pp 11-13, *P M L A* XVIII (1903), 262

|| Bugge, *Norrøne Skrifter*, pp 203f, Vigfusson and Powell, *Corpus Poet Boreale* I, 86f These riddles of King Heiðrek are genuine problems rather than tests of wisdom and knowledge of cosmogony like the *Vafþrúðnismál* and the *Alvissmál* (Petsch, p 15)

¶ *Eddaheder*, Jónsson, Halle (1888), I, 26-31, Friedreich, pp 112-123

** Child I, 403

†† Stricker's 'Tale of Amis and the Bishop,' Lambel's second edition, *Erzählungen* etc, 1883, p 11, and 'Ein Spil von einem Kaiser und eim Apt' (*Fastnachtspleie aus dem 15 Jahrhundert* I, 199, No 22) Cf Child, I c

‡‡ Plotz, *Der Sangerkrieg auf der Wartburg*, Weimar, 1851 The Introduction contains a bibliography of riddle-collections and *Streitgedichte*

§§ *Altdeutsche Walder*, 1815, II, 27, Mullenhoff & Scherer, *Denkmale* I, No 48, Friedreich, pp 135-138 Uhland, *Schriften* III, 189, points out that this is a genuine folk product in its wealth of 'Eigenschaftswörter besonders der Farbe'

||| See the collections of Wossidlo, pp 191-222, and Frischbier, *Am Urquell* IV, 9f, and the careful discussion by Petsch, pp 15-22 The most famous of such

The second form of *Wettkampf*, the contest in which the stake is the hand of the beloved, finds equally abundant illustration. We meet it in the Persian story of Prince Calaf,* the ultimate source of Schiller's Turandot, in the *Alvíssmál*,† where the dwarf Alvis wins by his wisdom the god Thor's daughter, in the English ballads of 'Captain Wedderburn's Courtship' and 'Proud Lady Margaret', ‡ in the story of Apollonius of Tyre,§ which is later incorporated into the *Gesta Romanorum* ||, and in those most charming of word-struggles, the *Weidspruche* and *Klänzlieder* of older German folk-song ¶

The contest, as it takes form in Colloquy or Dialogue, is closely connected with wisdom-literature. Tylo asserts** that 'riddles start near proverbs in the history of civilization, and they travel on long together, though at last towards different ends', and Wunsche†† points out that many of the number-proverbs of Solomon (xxx, 18-33, etc.) are nothing more than riddles. So the Dialogue, which holds so important a place in the literature of the Middle Ages, is at once enigmatic in its phrasing and didactic in its purpose. Born of Greek philosophy, it was early adopted by the Christian church as a means of instruction, ‡‡ and leads a dull but healthy life in various groups of queries. Among the chief of these are the *Salomon and Saturn*, §§ the *Flores* of the Pseudo-Bede, ||| the *Halslosungratsel* is certainly the 'Ho riddle,' known in England, Germany, and many countries of Southern Europe (Pitrè, pp lxxx-lxxxvii).

* *Haft Paikar* of Nizami, cited by Friedreich, p 52

† *Eddalieder*, Jónsson, 1888, I, 64 f

‡ Child I, 414, 423

§ Weismann, *Alexander vom Pfaffen Lamprecht*, 1850, I, 473, Hagen, *Roman von König Apoll von Tyrus*, 1878, pp 11 f

|| Chapter 153 (Oesterley, p 383)

¶ Uhland III, 200

** *Primitive Culture*, 1903, I, 90

†† *Ratschwerheit* etc., pp 24-30

‡‡ For an interesting summary of the material upon this subject, see Forster, *O E Miscellany* (Dedicated to Furnivall, 1901), pp 86 f

§§ For the English versions of this colloquy, both in verse and prose, see Kemble, *Salomon and Saturn*, 1848. Derived forms are the *Adrianus and Ritheus* (Kemble, pp 198 f) and the Middle English 'Questions between the Maister of Oxenford and his Clerke' (*Engl Stud* VIII, 284 f). The history of the widely-spread Salomon and Marcolf saga, so fruitful in the production of dialogues, has been traced by Vogt, *Die deutschen Dichtungen von Salomon und Markolf*, Halle, 1880, vol 1, and by Vincenti, *Drei altenglische Dialoge von Salomon und Saturn*, Naumburg, 1901, but a consideration of this lies without my present purpose. Such productions often cross the border of the riddle (compare the enigmatic queries of 'Book' and 'Age,' and the use of the riddle form, in the O E poetical *Salomon and Saturn*, 229-236, 281 f). *

||| This I have discussed, *Mod Phil* II, 561-565. See *infra*

Altercatio Hadriani et Epicteti,* the *Disputatio Pippini cum Albino*,* and the *Schlettstadt Dialogue*† These questions can hardly be regarded as riddles at all, for, as I have already noted, they are rather tests of knowledge than of the understanding, and at all points display their clerkly origin ‡ They consist of 'odd ends from Holy Writ,' eked out by monkish additions to scriptural lore, scraps of proverbial philosophy, bits of pseudo-science, fragments of fable and allegory, gleanings from the folklore of the time Two derived forms of the Dialogue have each an extensive range The prose Colloquy is represented by the *Lucidary*, which, in its typical form, the *Elucidarium* of Honorius, was known among every people of Europe, § the poetic Dialogue, on the other hand, becomes the *Streitgedicht* or Conflict-poem, which, beginning with Alcuin's *Confluctus Veris et Hiemis*,|| and chronicling the contests of Water and Wine and of Sheep and Wool, reaches its highest development at the skilled hands of Walter Map ¶ Ultimately the Colloquy loses its serious purpose and is degraded into series of questions of coarse jest** which range from the mocking humor of the *Pfaffe Amis* (cited *supra*) to the unsavory queries of the *Demaundes Joyous* ††

Closely associated with the *Wettkampf*, or struggle for a wager, is the *Ratselmarchen*, or riddle-story indeed, the Apollonius enigma of incest and the ghastly Ilo-riddle of the dead love may be accepted as typical specimens of both groups In each case the stake can only be won by knowledge of hidden relations that demand a narrative for their unfolding Such connection between the enigma and the fable is found not only in the embodiment of early myths in old cosmic riddles, already considered under another head, but in almost every legend that finds its motif in the seemingly impossible Uhland is therefore right in regarding ‡‡ the story of Birnam Wood in *Macbeth* as an excellent example of the *Ratselmarchen*, and the so-called 'First Riddle' of the *Exeter Book*,

* Wilmanns, *Haupts Zs* XIV, 530

† Wolfflin Troll, *Monatsberichte der k. preuss. Akademie der Wissenschaften zu Berlin*, 1872, p. 116

‡ Cf the tiny Pharaoh query poem of the *Exeter Book*, Gn W Bibl III, 82

§ Compare Schorbach, *Studien über das deutsche Volksbuch Lucidarius, Quellen und Forschungen*, 1894, vol. LXXIV

|| *Monumenta Germaniae Historica, Poetae Latini* I, 270

¶ Jantzen, *Geschichte des deutschen Streitgedichtes im Mittelalter* (Weinholds *Germanistische Abhandlungen*), Breslau, 1896, pp. 5 f

** Compare Petsch's discussion of *Scherzfragen*, pp. 22 f

†† Compare Kemble, *Salomon and Saturn*, p. 285 ‡‡ *Schriften* III, 221

in its enigmatic suggestions of some story quite unknown to us, but latent in the memory of early Englishmen, may possibly be assigned to this genus. Of such riddle-stories Friedreich, Petsch, and Puiè offer many specimens, but these authorities hardly refer to that species of the class which had the greatest vogue in the Middle Ages, the *Lugenmarchen*.* Of this special riddle-product, which has been traced by Uhland† to the tenth century, an apt illustration may be found in the analogue to the Anglo-Saxon enigma of the Month (*Rid* 23) which appears among the *Lugenmarchen* of Vienna MS 2705, f 145 ‡

I have already noted Gaston Paris's distinction between 'énigmes de mots' and 'énigmes de choses'. By word-riddles (*Wortratsel*) are understood that large class of problems which are concerned with the form of the word and its components, letters, syllables, etc., rather than with the object which it portrays. The commonest form of word-riddle is undoubtedly the logograph, which consists of arranging the letters or shifting the syllables of a word, so as to form other words. This species of puzzle, closely akin to our anagram, was well known to the Greeks, § and had a wide vogue in the Middle Ages. The earliest collection on English ground are the word-puzzles in the eleventh century Cambridge MS Gg V 35, 418 b-419 a, which I have printed and discussed elsewhere ||. The persistence of logographs in many English and continental manuscripts ¶

* Says Wackernagel, *Haupts. Zs.* III, 25 'Das Rätsel streift dem Inhalte wie der Form nach an das Lugenmarchen, das Sprichwort, die Priamel, die gnomische Poesie überhaupt, ja es giebt Rätsel, die man ebensowohl Marchen nennen kann, in Marchen, Sagen, altertümlichen Rechtsgebräuchen unseres Volkes wiederholen sich Fragen und Bestimmungen von absichtlich rätselhafter Schwierigkeit'

† l c

‡ Wackernagel, *Haupts. Zs.* II, 562, my article in *M. L. N.* XVIII, 102

§ Compare Friedreich, p. 20, Ohlert, pp. 174, 180 f

|| *Mod. Phil.* II, 565 f. See *infra*

¶ I class with their continental analogues a few examples from material gathered among the MSS of the British Museum (see *M. L. N.* XVIII, 7, note). *Castanea*. Arundel 248 (14th cent.), f. 67 b, Cott. Cleop. B IX (14th cent.), f. 10 b, No. 6, Sloane 955 (ca. 1612), f. 3 a, No. 2, also in MSS of Brussels, Laon, Ghent, and Heidelberg (Mone, *Anz.* VII, 42 f, Nos. 42, 56, 138, 119). *Paras*. Arundel 248, f. 67 b, Arundel 292 (13th cent.), f. 113 b (Wright, *Altd. Blätter* II, 148); Brussels MS 34 (Mone, p. 43), Reims MS 743 (Mone, p. 45); Reusner II, 116. *Formica*. Arundel 248, f. 67 b, Arundel 292, f. 113 b; Innsbruck MS. 120, 14th cent. (*Anz. f. d. A.* XV, 1889, 143), Reusner II, 106. *Dapes*. Arundel 248, f. 67 b, Cott. Cleop. B IX, f. 10 b, No. 5, MSS of Brussels and Ghent (Mone, pp. 42, 49). *Lux*. Arundel 248, f. 67 b, Arundel 292, f. 113 b, Cott. Cleop. B.

shows the long-continued vogue of these playthings of pedantic scholarship. None of the *Exeter Book* riddles are logographs in the strict sense, but such problems as Nos 20, 24, 25, 37, 43, 65, 75, show the early enigmatograph's fondness for juggling with letters, and Aldhelm, whose liking for the acrostic is seen in the introduction to his enigmas, turns to good account the 'Panes' logograph in his word-play upon 'Aries'. The attempts to interpret *Rid* 1 and 90 as 'Cynewulf' logographs (which have so seriously affected the proper understanding of the whole collection) will be later considered.

At the very outset of our study of origins, of our comparison of the riddles of different authors or of various folks, we are met by a dangerous pitfall to the unwary,—the association of problems through their solutions rather than through their treatment of motives*. Riddles totally unlike in form, and yet dealing with the same theme, exist in different MSS of nearly the same period, or even side by side in the same collection. The subjects in the interesting group of sixty-three Latin enigmas in the Bern MS 611 of the ninth century (also Vienna MS 67) are often those of Symphosius and Aldhelm, but only in a few cases can we detect similarity of treatment. Within the collection itself,† as in the Symphosius group, one subject receives a second handling of quite another sort. 23, 57, 'Fire,' and 34, 52, 'Rose'. Had Prehn realized this very obvious truth, that similarity of solutions is often coexistent with entire independence of treatment, he would not have erred so often in tracing the riddles of the *Exeter Book* to Latin sources with which they have naught in common, but of this much more later.

After thus marking that the same subjects are developed by different motives, we must note, too, that the converse is equally common, and that the same motives are often accorded to different subjects. For this there are at least four reasons that seem to deserve attention. (a) We are struck by the manifold use of motives appealing to men through the antithetical statement of an apparent impossibility. Wossidlo‡ shows

IX, f 10b, No 4, Sloane 513, f 57b, No 1, German Book cover of 16th century (Mone, *Ann* VIII, 317, No 87), developed at end of 13th century into a German *Kunstratsel* by Heinrich von Neuenstadt, *Apollonius of Tyre*, *Rid* 6 (Schroter, *Mitth der deutschen Gesellschaft zur Erforschung vaterl Sprache und Alterthumer* V, Heft 2 (Leipzig, 1872)).

* The discussion that follows is drawn from my article *M L N XVIII*, 4f.

† Later in the Introduction this MS and its analogues will be carefully considered.

‡ No 78, p 282.

that the contrast of dead and living appears in many riddles Oak and Ship, Ashes and Fire, Tallow and Flame, Brush and Lice, Bed and Man Again, the motive of 'the child begetting its parent' is found not only in the riddle of Ice* but in the Greek enigma of Day and Night† and in the art-riddle of Smoke and Fire‡ (b) The riddle is retained in memory, but the answer is forgotten and is eventually supplied with an inevitable loss of force Symphosius's fine Bookmoth riddle (No 16) appears in *The Royal Riddle Book* (p 14) with the tame solution 'Mouse in a Study', and in *Holme Riddles*, Nos 61, 62, and 51, the weak answers 'Egg in a Duck's Belly,' 'Penny in a Man's Purse, and 'Custards in an Oven' are given to the excellent folk-riddles of 'Maid on Bridge with Pail of Water on her Head,'§ 'Blast of a Horn,'|| and 'Boats on Water'¶ The cleverness of a riddle in cunningly suggesting a false solution sometimes overreaches itself, and the true answer is in course of time crowded out by the usurper Certain recently proposed answers to our *Exeter Book Riddles* are surely emendations of Baruch Biblical riddles furnish strong proof of this lapse of solutions The riddle of Lot's Daughters, perhaps the most widely known of 'relationship problems,' is found at many periods and among many peoples with the proper answer** Only in Germany (Wossidlo 983) appears a general solution that reveals an ignorance or forgetfulness of the scriptural story Petsch (p 14) is doubtless right in his statement that 'after the school-time of the German peasant he troubles himself little about the Old Testament, not hearing each Sunday his First Lesson like men of his class in England', but this critic's conclusions regarding the riddle before us must be modified in view of its extensive range—only the answer, not the question, is wanting To this disregard of the Bible is due the Tyrolese solution of the old problem of a dozen countries,†† 'A water lock and a wooden key, the hunter is captured and the game escapes' In Renk's collection from the Tyrol‡‡ this riddle of 'the Red Sea, Moses's Rod, and the

* See notes to *Rid* 34

† Ohlert, p 31

‡ Symphosius, No 7, Sloane MS 848 (early 17th cent.), f 32; *Holme Riddles*, No 14, Therander, *Aenigmatographia*, No 31 (*Zs f d M* III, 130).

§ *Notes and Queries*, 3d Ser VIII, 492

|| *Bl Merry Riddles*, No 68 (Brandl, *Jhrb der deutsch Sh Gesellsch*, XLII, 1906, p 19)

¶ *Notes and Queries*, 3d Ser VIII, 503

** I shall present in detail the history of this interesting riddle in my notes to *Rid* 47

†† Traced by Ohlert, p 155, and Wossidlo, p. 304, No. 413.

‡‡ *Zs f d M* V, 151, No 121

Destruction of Pharaoh's Hosts' is found only in its first part, with the answer 'Sea and Boat' (c) A motive long connected with a certain solution may in a later time, or among another folk, become attached to other subjects and do double or triple duty. The well-known English Cherry riddle has much in common with three German puzzles — those of the Cherry, Arbutus, and Haw ('Hagebutte')*. Side by side with this may be placed the Onion-Pepper motive of early Latin and English riddles†. These totally distinct motives have been strangely confounded by Trautmann in his 'Rosenbutz' solution of the *Exeter Book* 'Onion' riddle (No 26)†. (d) By far the most numerous of all riddles of lapsing or varying solutions are those distinctively popular and unrefined problems whose sole excuse for being (or lack of excuse) lies in double meaning and coarse suggestion. And the reason for this uncertainty of answer is at once apparent. The formally stated solution is so overshadowed by the obscene subject implicitly presented in each limited motive of the riddle, that little attention is paid to the aptness of this. It is after all only a pretense, not the chief concern of the jest. Almost any other answer will serve equally well as a grave and decent anti-climax to the smut and horse-laughter of the riddle, so every country, indeed every section, supplies different tags to the same repulsive queries. Wossidlo's material garnered directly from the folk furnishes a dozen examples. Dough and Spinning-wheel (No 71 a, p 43), Kettle and Pike, Yarn and Weaver, Frying-pan and Hare (No 434 a-e, p 131), Soot-pole, Butcher, Bosom, and Fish on the Hook (No 434 i*, p 309), Trunk-key and Beer-keg (No 434 n*, p 309), Stocking and Mower in Grass (No 434 s*, p 310), Butter-cask and Bread-scoop (No 434 u*, p 310). These instances abundantly prove the absurdity of dogmatizing over the answers to the Anglo-Saxon riddles of this class.

I pass now to the likeness of motives in riddles of different times or localities. Three hypotheses in explanation of this similarity have been advanced by Gaston Paris in his suggestive Introduction to Rolland §

* *Holme Rid* 29, Halliwell, *Nursery Rhymes*, p 75, No cxxx, Chambers, *Poet Rhymes of Scotland*, 1870, p 109, Gregor, *Folk Lore of N E of Scotland*, 1881, p 80, *Lincoln Riddles*, No 6 (*Notes and Queries*, 3d Ser, VIII, 503) — all with Cherry motive. German: Lorchius, Reusner I, 281 (Arbutus), Frischbier, *Zs f d Ph* IX, 67, No 11, and Wossidlo, No 181 (Cherry), Wossidlo, No 209, notes, p 295, many references (Haw).

† Symphosius, No 44 (Onion), *Rid* 26, 66 (Onion), Bern MS 611, No 37 (Pepper). See also *Royal Riddle Book*, p 11. ‡ *B B* XIX, 185. § P ix.

(A) common origin, (B) transmission, (C) identity of processes of the human mind

(A) COMMON ORIGIN (a) Foremost among problems of like ancestry are 'world-riddles,' those puzzles that may be traced for thousands of years through the traditions of every people. In this list are the riddle of the Sphinx,* the queries of the Year,† Louse,‡ Fire,§ Sun and Snow,|| Cow,¶ and Sow with Pigs** Heusler†† notes that 'the material of world-riddles, like proverbs and fables and tales, belongs to the class of "Wandermotiven," and underwent exchanges before the time of literary barter' (b) Of a narrower range than the riddles of our first class are those of one race in its various branches. Distinctively Teutonic examples are the German-English problems of Chestnut and Nettle and Rose ‡‡ (c) Less extensive still are the riddles of one folk in its many sections and dialects: for example, the German queries of Ten Birds (Wossidlo 170, known for centuries in every corner of the Fatherland), Mirror (Wossidlo 63), and Alphabet (Wossidlo 469), or the peculiarly English problems of Leaves, Rope, and Andrew §§

(B) TRANSMISSION Extensive range, particularly of a modern riddle, is not in itself a proof of 'common origin,' but often merely an indication that it has been borrowed by neighboring nations from the land of its birth. Adjoining races, though but distantly related, possess in common far more riddles than widely separated people of one stock. In France and Germany appear so often versions of the same problem (Rolland and Wossidlo, *passim*) that we can only suppose that legions of puzzles have at one time or other crossed the Rhine and Moselle and found ready adoption in the new land and speech. And Schleicher's list of Lithuanian riddles||| includes a score of correspondences to Germanic queries, which surely cannot all be traceable to the cradle of the two races. But the best proofs of borrowing are these. Sometimes we are able to observe the very act of transmission. The *Demaundes Joyous*

* Friedreich p. 87, Ohlert pp. 31-35

† Notes to *Rid* 23

‡ *M L N XVIII*, 3-4

§ Ohlert, pp. 60, 72

|| Arnason, *Islenskar Gátur*, 1887, Introd., Wossidlo, No. 99, p. 283, *supra*

¶ Rolland, No. 44, p. 22, No. 400, p. 152, Wossidlo, No. 165, p. 291

** Heusler, *Zs. d. V. f. V. k.* XI, 141

†† Ib. 126

‡‡ *M L N XVIII*, 7, note, notes to *Holme Rid* Nos. 31, 32, 144

§§ *M L N I c*, notes to *Holme Rid* Nos. 57, 105, 111, 115

||| *Litauische Märchen, Sprichworte, Rätsel und Lieder*, Weimar, 1857, pp. 193 f.

printed by Wynkyn de Worde (1511)* is, in the main, but a series of selections from the *Demaundes Joyeuses en manière de quolibets*,† as Kemble has shown ‡ Then, too, the riddles that in the Middle Ages had the widest vogue, at least in manuscript,—if we may judge from the scanty evidence of extant mediæval collections,—were not *Volksratsel* at all, but Latin logographs which are ever the product of the study There is, of course, no possibility of ‘common origin’ with such compositions as these they must perforce be directly lent or borrowed Even, however, with riddles of different periods or sections of one country, genuine folk-products though they may appear, we must often be prepared to find direct transmission through either literature or tradition The few parallels between the thirty-five *Heiðreks Gátur* in the *Hervarar Saga* and the modern Icelandic folk-riddles (*Íslenskar Gátur*—1194 numbers) are rightly regarded by Heusler § as due to the immediate literary working of the Old Norse queries

(C) IDENTITY OF MENTAL PROCESSES The third cause of the similarity of riddles must always be taken into account, after careful study of origins and comparison of motives have eliminated all possibilities of a common source and of direct or indirect transmission When the counterpart of the ‘Flood and Fish’ riddle of Symphosius (No 12) meets us among Turkish queries,|| we are naturally inclined to believe that this widely known riddle has penetrated even to the Bosphorus, but we can hardly explain thus the similarity of the motives in the Persian ‘Ship’ problem of Nakkash, d 938 A.D.,¶ —‘It makes its way only upon its belly, cutting, though footless, through the girdle of the earth’—to those in the 151st riddle of the *Íslenskar Gátur*, or the surprising likeness of many Sanskrit riddles** to our modern charades, or even the parallels between the Anglo-Saxon problems of musical instruments (*Rid* 32, 70) and the Lithuanian ‘Geige’ riddles.†† Indeed,

* This interesting collection was reprinted in Hartshorne’s *Ancient Metrical Tales*, London, 1829, pp 1–8

† A copy of the French text—a very rare little octavo—is in the British Museum It bears no date, but is assigned by the Catalogue to 1520, by Kemble with greater probability to 1500 or before

‡ *Salomon and Saturnus*, p 286 Compare Brandl, *Jhb der d Sh-Gesell* XLII (1906), 2–3 § *Zs d Vf Vh* XI, 128

|| *Urquell* IV, 22, No 10

¶ Friedreich, p 164

** Fuhrer, *Zs der deutschen morgenl Gesellschaft* XXXV, 1885, 99–102

†† Schleicher, p 200

the case seems to be this. While, as we have seen, similarity of subject does not necessarily imply similarity of motives, there are of course certain themes that, from their limited nature, prescribe a particular treatment. However unaided may be the act of composition, essential traits of these subjects must be named, described, disguised, or summarized. Surely all likeness entailed by the very nature of the topic cannot be regarded as irreconcilable with a perfectly independent creation. Riddles, remote and unrelated though they be, must, after all, say somewhat the same things of the commonplaces of life. At times indeed — and now I must point to my present heading — this correspondence is carried far beyond the necessities of the subject through many combinations and permutations of motives, for riddle-literature, like every other, has its striking coincidences, but these instances are comparatively rare, since diversity of development, unlikeness in likeness, is here as elsewhere the badge of independence. The rarity of cases of complete resemblance between two riddles with no historical kinship gives them a peculiar value for us, and the evidence of such *Doppelgänger* for a solution is surely of far more weight than the random guesses of a modern interpreter.

In discussing the originals and analogues of the *Exeter Book Riddles* I shall seek to apply the principles adduced in the present chapter.

II

ORIGINALS AND ANALOGUES OF THE EXETER BOOK RIDDLES

SYMPHOSIUS

August Heumann, in his excellent edition of the *Enigmatica* of Symphosius,* set up the thesis that 'Symphosius' was the lost Symposium of Lactantius† mentioned by Jerome‡. Other editors, notably Migne§ and Fritzsche|| follow Heumann in including these 100 riddles

* Hanover, 1722

† Goetz, *Rheinisches Museum* XLI, 318, shows on the evidence of a gloss in the tenth century Codex Cassinus 90, 'simposium vel symphosium (MS simphonium) aenigma quod Firmianus (MS et) Lactantius composuit (MS composuerunt),' that the enigmas were at an early time attributed to Lactantius.

‡ *De Viris Illustribus*, cap. 80

§ *P. L.* VII, 285

|| II, 298.

in editions of Lactantius Heumann's contention was opposed by Wernsdorff* on two grounds (a) The prologue of seventeen hexameters introducing the enigmas mentions our poet by name, 'Haec quoque Symposius† de carmine lusit inepto' (b) Symphosius is named by several early writers, among them Aldhelm (*Epistola ad Acircium*) 'Symp(h)osius poeta metricae artis peritia praeditus occultas aenigmatum propositiones exili materia sumtas ludibundus apicibus legitur cecinisse et singulas quasque propositiones formulas tribus versibus terminasse' The conclusion of Pithoeus,‡ cited with approval by Wernsdorff, that our author was 'Caelius Firmianus Symphosius,' the maker of other poems of the Latin Anthology, has, however, been abandoned by recent scholars § Yet all modern editors unite in accepting for these enigmas an author called 'Symphosius' Such is the view of Paul|| and Schenkl,¶ and of the editor of the oldest manuscript of the riddles (the Codex Salmasianus), Riese in the *Latin Anthology* **

Regarding the date of Symphosius, there has been much dispute Wernsdorff†† would assign him to the fourth century, Paul‡‡ and Schenkl¶¶ to the fourth or fifth, L. Müller§§ to the second or third, on account of his metrical skill, and Hagen||| follows Riese (1868) in ascribing him to the same period as the collector of the poems of the Latin Anthology, the end of the fifth and the beginning of the sixth centuries The text of the riddles is contained in numerous manuscripts, which range from the eighth to the eleventh century and are divided between two recensions ¶¶ Since the edition of Perionius*** there have been various editions and commentaries upon these enigmas — discussed by Friedreich,††† Riese, and Teuffel The best of these is that of Riese **

The enigmas of Symphosius consist each of three hexameter lines of good Latinity, and are one hundred in number Their metrical preface connects them with the festival of the Saturnalia ('Annua Saturni dum

* *Poetae Latini Minores*, Helmstadt, 1799, VI, 424

† Riese, *Anth. Lat.* I, 221, 'Symphosius'

‡ *Poemata Vetera*, Paris, 1590

§ Cf. Teuffel, *Hist. of Roman Literature*, 1892, § 449, 1

|| *Dissertatio de Symposii Aenigmatibus* (Part I), Berlin, 1854, p. 14

¶ *Sitzungsber. der phil.-hist. Kl. der Wiener Akad.* XLIII (1863), p. 12

** *Anthologia Latina*, 1894, I, 221-246

†† P. 414

‡‡ P. 36

§§ *De Re Metrica*, p. 55 (cited by Schenkl)

||| *Antike u. Mittelalterliche Rathselpoesie*, Bern, 1877, p. 23

¶¶ Cf. Riese, l. c. and Teuffel, l. c.

*** Paris, 1533

††† Pp. 187-188

tempora festa redirent'), and, while this association is more than doubtful, they are thoroughly pagan in character. Ebert* divides them, according to subject, into six categories (1) living things, especially beasts, less frequently man in strange aspects, (2) plants as flowers or food, (3) clothing and ornaments, (4) domestic implements, (5) structures — the ship, the bridge, the ladder, (6) meteorological phenomena — mist, rain, snow. 'The subjects,' he remarks, 'are drawn from the external world, and include for the most part objects which are closely associated with man in his daily life.'

* The enigmas of Symphosius have dominated all riddles, both artistic and popular, since his day. To be sure, some of the problems to which he gave a wide vogue had been current in the mouths of men for centuries before his time.† Others became immediately and widely popular. But at no place and time were they in greater favor than in England of the eighth century. Aldhelm not only hails Symphosius as a model in his *Epistola ad Acircum* (*supra*) and draws freely upon his verses,‡ but in his enigmas borrows subjects (Nos 51, *Mola*, 92, *Mulier quae geminos pariebat*) and attaches himself to the older riddler both in matter and form (*infra*) §. In the *Flores* of the Pseudo-Bede,|| five riddles from Symphosius (Nos 1, 7, 4, 11, 10) are quoted in full ¶. And in the *Disputatio Pippini cum Albino*** Alcuin paraphrases seven riddles from the earlier writer (Nos 75, 30, 14, 98, 99, 11, 96). The other Anglo-Latin collections of enigmas exhibit a slight connection with Symphosius (*infra*), and, as I shall show later, the *Exeter Book Riddles* owe him an important debt. Very close is the relation of the enigmas of Symphosius to the Apollonius of Tyre story, so popular in the Middle Ages ††. Various versions of this tale contain a larger or smaller number of enigmas, until in

* *Ber über die Verh. der k. sachs. Gesellsch. der Wiss. zu Leipzig, Phil. Hist. Classe*, 1877, p. 21.

† Ohlert, pp. 138 f., has pointed out that Symphosius uses in many enigmas, those of Smoke, Vine, Ball, Saw, Sleep (17, 53, 59, 60, 96), the queries of the *Palatine Anthology* (*supra*), and such world-old riddles as that of the Louse (see my articles in *M. L. N. XVIII*, 3) receive his guinea stamp (No. 30, *Pediculus*).

‡ Manitius, *Zu Aldhelm und Basca*, 1886, p. 51, fully illustrates this indebtedness.

§ Ebert, *Ber. d. s. G.*, p. 22.

|| Migne, *P. L.* XCIV, 539 f. See *infra*.

¶ Manitius, p. 82, my article in *Mod. Phil.* II, 561.

** Wilmanns, *Haupts. Zs.* XIV, 530.

†† Cf. Weismann, *Alexander*, Frankfurt, 1850, I, 473 f.; Schröter, *Mitth. der deutschen Gesellsch. zur Erf. der vaterl. Sprache* etc., Leipzig, V, 2 (1872), p. xiv.

the Middle German *Volksbuch** form we encounter translations of no less than ten problems (Nos 89, 61, 63, 11, 2, 13, 69, 77, 78, 59) into the vernacular. At least three of the Symphosius riddles (Nos 11, 89, 13) passed from the Apollonius story into the *Gesta Romanorum*, chap 153. In the sixteenth century the enigmas were translated into Greek by Joachim Camerarius (ca 1540), and expanded by many others of Reusner's pedants †

ALDHELM

From Aldhelm of Malmesbury (640-709), Bishop of Sherburne, we possess one hundred riddles in hexameters ‡ Of these William of Malmesbury tells us § 'Extat et codex ejus non ignobilis "de Enigmatibus" poetæ Simphosii emulus centum titulis et versibus mille distinctus' In this last phrase, as William's next words show, he is simply accepting the description of the enigmas furnished by the acrostic which the first and last letters of the thirty-six lines of Aldhelm's poetical preface compose, 'Aldhelmus cecinit millenis versibus odas,'—a description not strictly correct, as only eight hundred hexameters appear. Unlike the enigmas of Symphosius, the hundred poems of Aldhelm are of varying length: nineteen tetrastichs, fifteen pentastichs, thirteen hexastichs, nineteen heptastichs, ten octostichs, eleven enneastichs, four decastichs, four hendecastichs, one dodecastich, one triscaedecastich, one pentecaedecastich, one heccaedecastich, and one polystichon (*De Creatura*). The indebtedness of these to Symphosius is sometimes greatly overstated || Indeed, Aldhelm's chief debt is found not in his enigmas but in the *Epistola ad Acircium* or *Liber de Septenario*, which serves as a prose preface to his riddles ¶ In this tractate upon prosody, which was sent to Eadlferth, King of Deira and Bernicia, in the tenth year of his reign, 695, and which was perhaps originally an independent work,** he acknowledges his indebtedness to Aristotle and to the books of the Old Testament, but chiefly to Symphosius, from whom he draws at least a dozen illustrations †† It is interesting to note that this treatise on meter

* Schroter, p lxxv

† Reusner, *Aenigmatographia sive Sylloge Aenigmatum* etc. Frankfort, 1602

‡ J. A. Giles, *S. Aldhelmi Opera*, 1844, pp 249-270

§ *Gesta Pontificum Anglorum* V, § 196, Rolls Series, 1870, pp 343-344

|| Cf. authorities cited by Friedreich, p 191

¶ Giles, *S. Aldhelmi Opera*, pp 216 f

** Bonhoff, *Aldhelm von Malmesbury*, Dresden, 1894, p 114

†† These are cited in full by Manitius, *Aldhelm und Baeda*, p 51

contains one of the best known of world-riddles, that of the Ice, 'Mater me genuit, eadem mox gignitur ex me,' which does not appear in Symphosius, but is found in the *Exeter Book*, 34⁹⁻¹¹ *

Between the enigmas of Aldhelm and Symphosius the verbal resemblances are not great † Indeed, the same subjects are often treated by the two in very different fashion Like Symphosius, Aldhelm makes the dumb nature of inanimate things speak, but for this personification he pleads the precedent of the Bible ‡ Ebert has noted § the chief differences between the poets To the categories of subjects which are treated by Symphosius and which receive further elaboration from Aldhelm, the younger writer adds new themes the heavenly bodies, the elements, and such abstractions as Nature, Fate, The Creation As Bonhoff well expresses it, || 'Bei Aldhelm überwiegt mehr das dem Germanen so eigene sinniganschauliche Sichversenken in die Natur, ihre Wunder und Werke, während Symphosius als ein Römische lieber das verständnisvolle und espritsvolle Spielen und Tändeln in Wort und Ausdruck sucht' Ebert also points to the presence in these enigmas of the Christian element, which is totally lacking in the riddles of Symphosius ¶ This is seen not only in the problems of Fate (i, 7) and Creation (xiii), but in those of the Dove (iii, 9) Apple-tree (iv, 15), Fig-tree (iv, 16), and Lucifer (vii, 3), all of which are based upon Jewish-Christian story Other Christian traces are marked by Ebert (ii, 14, vi, 4, viii, 3) And yet there are many references to classical mythology to the Minotaur (ii, 11), to the threads of the Parcae (iv, 7), to Jove's eagle and Ganymede (v, 2), to Scylla (x), and frequently in his polystich, the *De Creatura* Against all such heathen fables he inveighs in his enigma on the Sun and Moon (viii, 3)

All critics have noted the larger scale and freer treatment of Aldhelm's enigmas compared with those of his model, but, while the writer of Malmesbury has obviously gained in romantic breadth, he has lost not a little Expanding in the joy of creation, he often forgets his riddle's

* For history of this riddle, see *M L N* XVIII, 4, and notes to *Rid* 34

† These parallels are cited by Paul, *Dissertatio de Symposii Aenigmatibus*, 1854, p 19, and by Manitius, pp 78 f, who greatly overstates likenesses Two enigmas are borrowed (i, 10, Sym 92, iv, 12, Sym 51), and occasionally a striking motive, like that of 'the biter bitten,' 'mordeo mordentes' (Sym 44¹), which Aldhelm, iii, 15, transfers from the Omon, adapting it to the Nettle, 'torqueo torquentes.'

‡ *Epistola ad Acircum*, Giles, p 229

§ Pp 22-23.

|| P. 115.

¶ See also Manitius, *Christl Lat Poesie*, p. 489.

excuse for being, and lifts the veil of his mystery (Ebert) Or else he falls into the opposite fault of needlessly complicating and obscuring his meaning That his contemporaries found many lines difficult is shown by the large number of Latin and English glosses which we meet in the British Museum manuscripts of his enigmas *

TATWINE

Of Tatwine, the author of the third collection of enigmas with which we have to do, we know little more than we are told by Bede † He was a Mercian out of the district of the Hwiccas, and succeeded Berhtwald (d January 13, 731) as Archbishop of Canterbury He was consecrated June 10, 731, but did not receive the pallium until 733 Almost nothing is known of his rule He died July 30, 734 As both Ebert and Hahn point out, he was a philosopher, a theologian, and a grammarian And, what is more to our present purpose, he was an enigmatograph, the author of forty Latin riddles ‡ That the manuscripts preserve the original order of the enigmas is proved by the double acrostic — formed from the first and last letters of the first lines of the poems — corresponding to the introductory distich

Sub deno quater haec diverse enigmata torquens
Stamine metrorum exstructor conserta retextit

Of the forty riddles, twenty-two consist of five hexameters, nine of four, seven of six, one of seven, and one of twelve Both Ebert and Hahn point to the revelation of Tatwine's personality in these enigmas That he is a theologian is shown by his choice of religious or churchly themes in one third of his riddles church furniture, the Christian virtues, topics

* MS Royal 15, A XVI, MS Royal 12, C XXIII Cf comments of Wright, *Biog Brit Lit* I, 78, and Bonhoff, p 115 For the glosses themselves see Wright's edition of the enigmas (*Anglo-Latin Satirical Poets*, Rolls Series, 1872, II, 533-573) and Napier, *O E Glosses*, pp 191 f

† *Ecccl Hist* v, cap 23, 24 Compare Ebert, p 25, Hahn, *Forsch zur deutschen Gesch* XXVI (1886), 603 f

‡ These are preserved in two MSS in company with the enigmas of Eusebius (*infra*), the one at Cambridge, MS Gg V, 35, the other in the B M, MS Royal 12, C XXIII The enigmas of both poets were edited from the Cambridge MS by Giles (*Anecdota Bedae, Lanfranci et Alhorum*, Caxton Society, 1851), those of Tatwine, from the London MS by Wright (*Anglo-Latin Satirical Poets*, Rolls Series, 1872, II, 525-534), who knew nothing of the other manuscript or of the earlier edition, and finally from both texts by Ebert, *Ber uber die Verh der k sachs Gesellsch der Wiss zu Leipzig, Phil Hist Classe*, 1877, pp 20 ff

of dogma That he is a philosopher becomes at once apparent in his first and longest problem, *De Philosophia*, and is further indicated by his love of abstractions and of speculation * That he is a grammarian is attested not only by the selection of such a topic as 'Prepositions governing both cases' (No 16), but by the narrow range of his fancy and the sobriety of his style †

Tatwine owes very little to his predecessors Unlike Ebert, ‡ and like Hahn, § I can detect no striking resemblances between his enigmas and those of Symphosius on similar or kindred themes In the six riddles (Nos 6, 7, 11, 20, 28, 32) that invite comparison with the earlier enigmas, the very slight likenesses seem to me to lie rather in the coincidence of subjects than in actual borrowing To Aldhelm he may acknowledge perhaps a small debt, which has been greatly overstated by Manitius in his list of alleged parallels between the Anglo-Latin riddlers || and even by Ebert In the eight riddles cited by Hahn as suggesting a slight resemblance to the older collection ¶ we sometimes have motives common to all the Anglo-Latin riddles (4, 5, 6) and very possibly the possession of the folk But an occasional lifting of Aldhelm's phrases, not only when he is dealing with like subjects (12, 31, 39), but elsewhere in the group (T 11¹, A 14, 3¹, T 17⁴, A 1, 14⁸, T 24⁵, A *De Creatura* 21, etc) puts beyond doubt a direct relation Hahn observes with not a little plausibility **—'Bei der grossen Neigung der Gelehrten des 8 Jahrh zur wirklichen Ausbeutung ihrer litterarischen Vorbilder ist der Wegfall solcher Plunderung eigentlich für die Unabhängigkeit zweier Schriftsteller von einander bedeutungsvoll' Yet when we remember that Aldhelm himself, ordinarily a mighty lifter, greatly restricted his borrowings from his model Symphosius, Hahn's argument loses much of its weight

EUSEBIUS

Over the identity of Eusebius, the author of the sixty riddles which accompany those of Tatwine in the Cambridge and British Museum manuscripts, there has been much discussion Ebert †† declares that 'we know nothing of him, because the conjecture of Giles ‡‡ that he is the

* See Manitius, *Christl Lat Poesie*, p 593.

† See Ebert, *Litt des Mitt im Abendlande* I, 651

‡ *Ber d s G*, p 26

§ P 611 || *Aldhelm und Baeda*, pp 79-82

¶ Tatwine 4, Aldhelm 14, 1, T 5, A 6, 9, T 6, A 6, 3, T 12, A 6, 4, T 30, A 14, 10, T 31, A 7, 4, T 33, A 6, 10, T 39, A 11, 10

*** P 612

†† *Ber d s G*, p 27

‡‡ *Anecdota*, Preface, p x.

Eusebius to whom Bede dedicated his commentary upon the Apocalypse is without support' Ebert admits, however, that nothing in his riddles militates against the theory that he was a contemporary of Tatwine Hahn* follows Giles in identifying the author of our enigmas with Eusebius, the friend of Bede He had previously proved beyond all doubt† that this friend was Hwætbert, Abbot of Wearmouth in Northumbria ‡ Hwætbert-Eusebius is clearly revealed by Hahn, but that the great abbot of the North is the maker of our enigmas, is merely a happy conjecture incapable of positive proof The conjecture rests, however, on such high probabilities of time and place§ that a brief sketch of Hwætbert may be drawn from Hahn's ample material He was born about 680 (his early teacher, Sigfrid, died in 688, and Hwætbert was young enough to be called 'juvenis' in 716), and was in his young manhood at Rome under Pope Sergius (687-701) He was ordained priest in 704, and chosen Abbot of Wearmouth on June 4, 716 That he was a scholar is evidenced by Bede's tribute (*supra*) He was honored by the dedication not only of his friend's commentary upon the Apocalypse but of his scientific work of 726, *De Ratione Temporum* || He was probably the author of the anonymous 'Life' of his predecessor in the abbacy, Ceolfred, whom, in an admirable letter still extant, he commends to the kindly offices of Gregory II ¶ That he was still living in the forties of the eighth century is proved by a letter addressed to him by the missionary bishop Boniface between 744 and 747 **

Other things speak for his authorship of our enigmas, besides favorable conditions of time and place In favor of this view is the internal evidence of the enigmas themselves, although upon this we must not lay undue stress, as his enigmas are not nearly so distinctive as those of Tatwine The riddler Eusebius seems to have been a theologian and divine (Nos 1-5), although, unlike Tatwine, he avoids subjects of the

* *Forsch zur deutschen Geschichte* XXVI (1886), 601 f Cf Erlemann, *Herrigs Archiv* CXI (1903), 58

† *Bonifaz und Lul*, Leipzig, 1883, pp 213-218

‡ Bede thus speaks of him in his remarks upon the first book of Samuel the prophet (Giles, *Opera Bedae* VIII, 162), 'Huetbertum juvenem cui amor studii umque pietatis jam olim Eusebii cognomen indidit'

§ The identification is accepted by Ebert, *Litt des Mitt im Abendlande* I, 1889, p 652, and Manitius, *Christl Lat Poesie*, p 502

|| Giles, *Opera* VI, 139-140

¶ Hahn, pp 216-217

** Jaffé, *Bibliotheca* III, 180, No 62, discussed by Hahn, *Bonifaz*, p 213

Christian cult * he shows a keen interest in chronology (Nos 26, 29) and grammar (Nos 9, 19, 39, 42) — tastes befitting a friend of Bede, and in his later enigmas (Nos 41–60), which were perhaps written, as Ebert suggests, for use in the school, he displays an accurate knowledge of the great textbook of his time, Isidore's *Etymologies* † A striking characteristic of his enigmas is his love of contrasts (Nos 8, 15, 18, 21, 24, 27, 48) ‡ Ebert rightly regards his literary workmanship as inferior to that of Tatwine. The first forty of his enigmas consist each of four hexameters, the last twenty, so different from their predecessors in origin, matter, and form, are of varying lengths.

Now, what is the relation of the enigmas of Eusebius to those of Tatwine, which they accompany? Ebert § advanced the opinion that Eusebius sought, by supplementing Tatwine's forty riddles with sixty others, to make a new riddle-book of one hundred queries like the groups of Symphosius and Aldhelm (compare also the ninety-five problems of the *Exeter Book*). That we may not assume the reverse relation seems evident for two reasons. Tatwine firmly establishes the number of his problems by his acrostic, Eusebius is hard put to it to raise his own number to sixty and is driven to new sources (*supra*). From the internal evidence of the single enigmas we can draw no valuable conclusion regarding the relation of the two groups, as, with one exception, there is no likeness in thought and word between the problems that handle like themes (E 7, T 4, E 8, T 33, E 17, T 9, E 24, T 23, E 27, T 25, E 32, T 5, E 36, T 30). In the 'Pen' problems (E 35, T 6), where we have at least one common motive, not only are both writers in the wake of Aldhelm (v 3), but both are employing ideas current in all riddle poetry of the time || Though the manner of Eusebius is not unlike that of Symphosius, there is little trace of direct borrowing from the earlier and wittier writer. The resemblances (E 16, S 81, E 34, S 11, E 38, S 14, E 43, S 38) are not striking, and may well be entailed by the demands of like subjects. Of the first forty riddles of

* Cf Ebert, *Ber. d. s. G.*, p 28

† Bucheler, *Rhein Mus.* XXXVI, 340, and Hahn, pp 619–624, give abundant proof that Eusebius did not go directly to Pliny and Solinus, as Ebert supposed, but derived from these authors through Isidore. See also Ebert, *Litt. des Mitt. im Abendl.* I, 1889, p 652, N

‡ See Manitius, *Christl. Lat. Poesie*, p 504

§ *Ber. d. s. G.*, p 27

|| Cf Ebert, *Haupts. Zs.* XXIII, 200, the writer, *M. L. N.* XXI, 102, and notes to *Rid.* 52

Eusebius, sixteen invite comparison with Aldhelm through their treatment of similar subjects * Of these, eight are totally independent (E 4, A xiii, 1, E 5, A vi, 2, E 7, A iv, 1, E 10, A viii, 3, E 11, A i, 6, E 15, A iii, 1, E 28, A v, 1, E 36, A iv, 10), four display a slight connection (E 6, A i, 1, E 8, A i, 2, E 32, A v, 9, E 33, A ii, 14), two show a still more marked relation (E 31, A v, 9, E 35, A v, 3), and two are very closely bound to their prototypes (E 37, *De Vitulo*, A iii, 11, E 40, *De Psce*, A iii, 10) On account of the last few examples, Hahn is inclined, with Ebert, to believe in a direct employment by Eusebius of Aldhelm's enigmas, but he sanely distinguishes 'between collective and individual use, between transmission by book and by tradition' 'It is very possible that single riddles of Aldhelm and of others were transmitted, as themes of wit and entertainment, from monastery to monastery, and from mouth to mouth, and thus arose the use of particular riddles and not of the whole collection' Though only three of the last twenty enigmas of Eusebius bear any resemblance even of topic to Aldhelm's (E 48, A xii, E 56, A iv, 2, E 57, A iii, 7), yet these latter riddles approach far more closely to his manner, and may be the additions of another hand than that of Eusebius

LATIN ENIGMAS AND THE EXETER BOOK

The relation between the *Exeter Book Riddles* and the Latin enigmas current in the eighth century was first touched upon by Thorpe in his Preface † 'Collections of Aenigmata have been left us by Symphosius, Aldhelm, Beda and others, but these are, generally speaking, extremely short, and although they may have occasionally suggested a subject to our scop whereon to exercise his skill, yet are those in the present collection too essentially Anglo-Saxon to justify the belief that they are other than original productions' In his first article ‡ Dietrich indicates the indebtedness of the Anglo-Saxon collection to certain models Once or twice we have a direct reference to learned sources § Among these sources are Symphosius and Aldhelm According to Dietrich, || *Rid* 17,

* Hahn, pp 628-629

† P 10

‡ *Haupts Zs* XI, 450 f

§ We can, however, lay very little stress upon such phrases as *Rid* 43¹, *þām þe bēc witan* (a reference to the knowledge of runes), and 40¹⁸, *gewritu secgað*, as neither of these riddles (40 or 43) seems to owe aught to the Latin enigmas, and the words, *Rid* 39⁵, *Mon mabelade sē þe mē gesægeð* introduce a riddle motive universally popular at this period (*M L N* XVIII, 99) || XI, 251 f, XII, 241

48, and 61 show close verbal borrowings from Symphosius, while *Rid* 36, 39, and 41 are derived sentence for sentence from Aldhelm. In *Rid* 6, 14, 29, 37, 51, 54, individual points are borrowed from the Latin enigmas.* In the so-called second series Dietrich notes a freer employment of Symphosius (*Rid* 66, 84, 85, 86, 91), and a few traits from Aldhelm (*Rid* 64, 71, 84). He draws from his very doubtful premises the conclusion that 'a closer dependence upon Latin models is a constant trait of the first series, a freer movement predominates in the second.' From the references to 'writings' in *Rid* 40, from the C and B runes which precede *Rid* 9 and 18 and which may stand for the Lat *camena* and *ballista*, Dietrich conjectures a third Latin source, but 'none has been discovered which casts any light upon the problems in question.' Dietrich also points out the popular elements in such riddles as *Rid* 23, 14, 52, 34, 43, 10, etc., and notes parallels among the German folk-riddles.† Muller's contribution to the *Cothener Programm* (1861) adds nothing to Dietrich's treatment of sources. But in 1877 Ebert, in his essay upon the riddle-poetry of the Anglo-Saxons,‡ seeks to show that our riddlers, whom he identifies with Cynewulf, probably used Tatwine's enigmas, and certainly those of Eusebius. The English riddles which he believes to be indebted to the Latin are *Rid* 7 (E 10), 14 (T 4, E 7), 15, 93 (E 30), 21 (T 30), 27 (T 5, 6, E 31, 32), 30 (E 11), 39 (E 37), but, as I shall show, there is in none of these cases any conclusive proof of a direct literary connection.

In a monograph which, by its perversion of method and unwarranted conclusions, has done no little harm to the proper understanding of the *Exeter Book* problems and their relations, Prehn § aims to find for nearly every Anglo-Saxon riddle a Latin prototype among the enigmas of Symphosius, Aldhelm, Tatwine, and Eusebius. He thus summarizes his results || 'An exclusive use of Symphosius is found in twelve riddles, of Aldhelm in seventeen, of Eusebius in five, while Tatwine is never used

* All of Dietrich's statements regarding sources must be considerably modified and discounted in the light of my investigations (*M L N* XVIII, 98 f). See *infra*, and notes to separate riddles.

† Dietrich's treatment of the connection between the poems of our collection and popular riddles is confined to a single paragraph (XI, 457-458) and must be supplemented at every point (see my article in *M L N* XVIII, 98 f, my discussion *infra*, and the notes to the several problems).

‡ *Ber d s G.*, p. 29.

§ *Komposition und Quellen der Rätsel des Exeterbuches*. Paderborn, 1883.

|| P 158.

alone' But, according to Prehn, our author frequently builds up his riddle by suggestions and plunderings from more than one author he thus employs Symphosius and Aldhelm six times, Symphosius and Tatwine twice, Aldhelm and Tatwine once, Aldhelm and Eusebius four times, Aldhelm, Tatwine, and Eusebius three times, but never Tatwine and Eusebius alone together Sometimes he employs more than one riddle of the same author he thus uses Symphosius twice and Aldhelm once * Against these results of Prehn's too fruitful source-hunt there have been more than one protest from scholars Zupitza,† a year later, took issue with Prehn's conclusions of wholesale borrowings from learned sources, and affirmed his belief in the popular origin of many *Exeter Book* puzzles Holthaus‡ also thinks that Prehn has failed to establish the great dependence of the Anglo-Saxon riddles He points to the popularity of such compositions among monks and laymen The number of universally known riddles was far larger than those extant, and these, in form and expression, were naturally much alike Only the true poets gave them a new dress Regarding the vogue of this riddle-material, he believes, as does Ten Brink of the epic,§ that 'the product of poetic activity was not the possession, the performance, of an individual but of the community' Other arguments of Holthaus will be considered later So Herzfeld|| declares that 'in the case of the *Exeter Book Riddles* one cannot speak of a constantly close adherence to definite models Previous investigations¶ show that some few of these are literal translations of the Latin, others are related to the Latin riddles only in single traits and turns of thought, while the majority have their roots in popular tradition, from which the poets of both the Latin and the Old English riddles have drawn independently'

Brooke** quotes the whole of Aldhelm's riddle *De Luscinia* side by side with *Rid* 9, 'in order to confound those who say that Cynewulf in his *Riddles* is a mere imitator of the Latin In the Latin there is not a trace of imagination, of creation In the English both are clear In the

* Even in cases where Prehn is unable to demonstrate borrowing, he declares (p 269) 'Indessen beschränkt sich ihre Selbständigkeit nur auf die Wahl der Stoffe, während der Inhalt dieselben typischen Züge aufweist, welche wir bei den Vorbildern kennen gelernt haben' † *Deutsche Littztg*, 1884, p 872

‡ *Anglia* VII, *Anz* 124 § *Geschichte der Engl Litt*, p 17 || Pp 26-27

¶ Herzfeld compares J H Kirkland, *A Study of the Anglo-Saxon Poem, The Harrowing of Hell*, Halle, 1885, pp 25f But in what respect this reference establishes large results, I fail to see ** *E E Lit*, p 149, footnote

one a scholar is at play, in the other a poet is making. Almost every riddle, the subject of which Cynewulf took from Aldhelm, Symphosius or Eusebius, is as little really imitated as that. Even the Riddle *De Creatura*, the most closely followed of them all, is continually altered towards imaginative work.'

Erlemann* discusses the close relation of the *Riddles* to the Latin enigmas of the early eighth century. 'All of these enigmatographs, Aldhelm, Tatwine, and Eusebius, were contemporaries of Bede, and, as Hahn has shown,† Eusebius is identical with Hwætbert-Eusebius, Abbot of Wearmouth, to whom Bede submitted his work of 727, *De Temporum Ratione*. The Anglo-Saxon poet [so Erlemann] knew all the Latin collections of riddles and employed Eusebius in particular. There is no small probability that the Anglo-Saxon poet, through school instruction, was familiar with the works of Bede as well as with the riddle-poems of Eusebius, Tatwine, and Aldhelm. It is indeed possible that he obtained his scholarly training in one of the monasteries Wearmouth and Jarrow.' Erlemann believes that this aids us in fixing the date of our collection. Eusebius employed the riddle-collection of Tatwine, which falls in 732, and therefore composed between that date and the middle of the forties when he died. His sixty enigmas probably supplement Tatwine's forty, so they are close to them in time. Now, if the Anglo-Saxon problems are due to the awakened interest in riddles, they may be placed between 732 and 740, in any case before 750, in Northumbria—the time and place to which Sievers and Madert (*infra*) would assign them. But all these arguments fall to the ground if we deny direct literary connection with Tatwine and Eusebius.

Let us now examine the riddles. In the four riddles that owe most to the collection of Symphosius, *Rid* 48, 61, 85, 86, the relation is not nearly as close as that of *Rid*, 36, 41, to Aldhelm. It is certainly not correct to say with Herzfeld‡ that to each line of Symphosius 16, *Tinea*, two lines of *Rid* 48 correspond. The six lines of the English version represent a very unfortunate expansion, in which the answer is betrayed at the outset, no new ideas except that of the holiness of the book are added, and the sharp contrasts of the Latin are sacrificed. The three motives of the 'Arundo' enigma of Symphosius (No. 2) are admirably developed in the seventeen lines of *Rid* 61, as Dietrich has

* *Herrings Archiv* CXI (1903), 58.

† *Forsch. zu deutsch. Gesch.* XXVI, 597.

‡ P. 29.

shown in parallel columns* Here the Latin simply suggests *Rid* 85 follows only in its first lines the 'Flumen et Piscis' problem (Sym 12) the remainder of the short poem is an independent development in which new motives are added Only the second line of the Symphosius enigma *Luscius allium tenens* (No 94) is used in the monster-riddle of seven lines (*Rid* 86) which thus lavishly employs the hint The four English riddles, though somewhat dissimilar in method of borrowing, resemble each other in free handling of sources, Nos 85 and 86, in the manner of development from a suggestion in the original, Nos 48 and 85, in the introduction of Christian elements But the treatment of sources differs entirely from that in the small Aldhelm group (*Rid* 36, 41), where the Latin (A vi, 3, and *De Creatura*) is closely followed (Notes)

A dozen riddles employ motives of Symphosius and Aldhelm in such fashion as to suggest direct borrowing from the Latin enigmas † In *Rid* 10 the riddler gives evidence of his use of Symphosius 100 (not in Riese) in his description of the desertion of the cuckoo by parents before birth and its adoption by another mother, but the added motive of the cuckoo's ingratitude, as indeed the whole treatment, shows an intimate acquaintance with the folk-lore of the time The three motives of Symphosius 61 appear in the 'Anchor' riddle (*Rid* 17), but only the second is so closely followed as to indicate actual indebtedness The *leitmotif* of Symphosius 73 is not introduced into the 'Bellows' riddle, *Rid* 38, until its fifth line, and then, after receiving a three-line treatment, is dismissed by the popular motive that closes the problem in the second fragmentary version of the English riddle (*Rid* 87) the Symphosius theme is not reached The two closing lines of *Rid* 66 (compare 26), 'Onion,' seem to be verbally indebted to the 'Cepa' enigma of Symphosius (No 44), but this 'biter bitten' motive is a commonplace of riddle-poetry and well known to contemporary enigmatographs

A motive from Aldhelm v, 3, and yet another from v, 9, seem to be the sources of several lines of *Rid* 27, 'Book', and Aldhelm v, 3, and iv, 1, suggest the striking themes of *Rid* 52, 'Pen', but in both English riddles we are dealing with the common property of very many enigmas of that day *Rid* 13 and 39, 'Young Ox,' may claim as analogues not only Aldhelm iii, 11, v, 8, and Symphosius 56, but many other Latin

* XI, 452

† *Rid* 10 (S 100), 17 (S 61), 38 (S 73), 66 (S 44), 27 (A v, 3, 9), 52 (A, v, 3, iv, 1), 37 (A vi, 10), 13, 39 (A iii, 11, v, 8, S 56), 50 (A ii, 14), 64 (A vi, 9)

riddles of the time, and the two English problems cling to the traditional motives, but with a certain freedom of literary treatment *Rid* 50, 'Bookcase,' is connected through its last lines, and particularly through the word *unwita* (112), with Aldhelm 11, 14¹⁻³, *Aria Libraria*, but it is noteworthy that this is the very motive which we meet in the 'Book-moth' problem (Sym 16, *Rid* 48⁵⁻⁶) *Rid* 64 owes its ruling idea to Aldhelm vi, 9⁵⁻⁹, though it is no slavish copy of the Latin theme, 'the kiss of the wine-cup,' which appears not only in Anglo-Latin riddles (*supra*) but in the modern English Holme riddle, No 128 Aldhelm's 'Water' enigmas, 11, 1 and especially iv, 14, are freely followed in their main outlines by the writer of *Rid* 84, but that long poem during its larger part declares its independence of Latin sources. To summarize, the motives of the Latin enigmas are so widely diffused throughout riddle-poetry, and moreover these themes are so freely handled in the English versions, that it is impossible to deduce any but the most general conclusion regarding either relation to sources or the identity of the author. Only this much may be safely said that the English riddles just considered are alike in combining a certain dependence in their leading ideas with originality of expression and freedom of development.

Yet another group of riddles bear to Symphosius and Aldhelm only a very slight resemblance — perhaps in a single phrase or line — so slight indeed that the likeness may often be accidental or else produced by identity of topic.* Edmund Erlemann has pointed out† that the 'Storm' riddles, *Rid* 2-4, are indebted for one of their central ideas, not to Aldhelm's line (1, 2¹) 'Cernere me nulli possunt nec prendere palmis,' which appears in both the Bern Riddles and Bede's *Flores* (*supra*), but to the scriptural sources of this (see Notes); and I regard the other alleged parallels of Prehn‡ as very natural coincidences. The resemblance between *Rid* 6 and Aldhelm iv, 13, *Clypeus*, is very slight and the mere outcome of a common theme — each shield speaks of its wounds. It is barely possible that the author of *Rid* 9 owed something to Aldhelm's 'Luscina' enigma (11, 5), but I do not believe that the Anglo-Saxon poet had the nightingale in mind. It is a far cry from Aldhelm's *Famfaluca* (iv, 11) to the 'Barnacle Goose' of *Rid*. 11; so

* *Rid* 2-4 (A 1, 2), 6 (A iv, 13), 9 (A 11, 5), 11 (A iv, 11); 12 (A. xii, 9), 21 (A iv, 10), 28 (A vi, 9), 29 (A vii, 2), 35 (S 60); 49, 60 (A. vi, 4); 54 (A. v, 8), 57 (S 17, A iv, 3, 7), 58 (A vi, 1), 71 (A iv, 10), 73 (A vi, 8), 83 (S 91), 91 (S 4)

† *Herrigs Archiv* CXI, 55

‡ Pp 159-163.

the likeness between the opening lines of the two, which is very slight, is obviously accidental. There is certainly a resemblance between a single passage in Aldhelm's 'Nox' enigma (xii, 9) and *Rid* 12⁷⁻⁸, but this is not sufficient to establish any direct connection between the Latin and the Anglo-Saxon. *Rid* 21, 'Sword,' is developed in a totally different fashion from Aldhelm's enigma (iv, 10) on the same topic, any parallels of thought — and these are few — are inherent in the subject. The motive of 'wine, the overthrower' (Aldhelm vi, 9⁹), which also appears in *Rid* 28, is found not only in other Latin enigmas of the time (MS Bern 611, No 63²⁻⁶), but in folk-riddles remote from learned sources (see Notes). As the companion piece, *Rid* 29, bears in two of its motives a general likeness to Aldhelm vii, 2, it is possible that the Latin may have been consulted by the author of these bibulous problems, but it is difficult to see how his themes could have been developed without mention of these traits. The slight likeness between the 'Rake' riddle (*Rid* 35) and Symphosius 60, *Serra*, may easily be explained by the demands of similar subjects. Dietrich* finds the germ of *Rid* 49, 60, in Aldhelm vi, 4, *De Crismale*, but the likeness, being practically limited to the 'red gold' of both the Latin and English vessels, and consequently an inevitable result of identity of themes, is not irreconcilable with complete independence. Only in two lines of *Rid* 54, 'Battering-ram,' is found any analogue to Aldhelm v, 8, which has a far different purpose, — a pun upon 'Aries'. The 'Loom' riddle, *Rid* 57, bears only a very faint resemblance to the enigmas of Symphosius (No 17) and Aldhelm (iv, 3, 7) like subjects could hardly be treated with greater difference of method. *Rid* 58 has certainly two traits in common with Aldhelm vi, 1, but no descriptions of the 'Swallow' could fail to mention its wood-haunts and its garrulous note. The origin of the 'Sword' or 'Dagger' (*Rid* 71²⁻³) recalls Aldhelm iv, 10¹, *De Pugnone*, but the two enigmas are of very diverse sort. The 'Lance' riddle (*Rid* 73) surely owes little to Aldhelm (vi, 8) in the picture of its origin and its delight in battle. The general likeness in riddle-motive — change of condition by fire — between *Rid* 83 and Symphosius 91 may well arise from the demands of the topic, 'Ore'. And, finally, there is but a dim suggestion of the lively metaphors of *Rid* 91, 'Key,' in the bald 'Clavis' enigma of Symphosius (No 4), which simply states the subject's sphere of action. In none of the twenty riddles just considered

* XI, 474

is it possible to establish direct literary connection with the Latin enigmas. In the preceding group, popular transmission of motives, — in this, like conditions of common subjects, — go far towards explaining all resemblances. In other riddles that treat the same themes as the Latin enigmas, even this faint likeness is lacking.*

I have already registered my protest † against the claims of Tatwine and Eusebius as creditors of the *Exeter Book Riddles*. In a few cases I notice a resemblance between the *Riddles* and these Latin enigmas ‡. Yet in all these, except *Rid* 15 and 44, the English and Latin writers are both working with motives employed not only by Symposius or Aldhelm, but by other early enigmatographers whose direct connection with Tatwine and Eusebius is more than doubtful §. The 'Horn' riddle (*Rid* 15) has in common with Eusebius 30 its first thought, which is repeated in different form in *Rid* 88 (contrast however No 15's companion piece, *Rid* 80, which does not refer to the Horn's origin), and the 'Body and Soul' problem (*Rid* 44) is strikingly different in motive from Eusebius's treatment of the same familiar theme (No 25). I cannot therefore agree with Ebert and Prehn (*passim*) that these Anglo-Latin enigmas influenced the Anglo-Saxon in matter and form.

BONIFACE

An interesting place among eighth-century Latin enigmas is occupied by the twenty riddle-poems of the great missionary bishop Boniface ||. Here the riddle has taken on a purely Christian and theological character. Ten vices and ten virtues personify and characterize themselves

* *Rid* 7 (A viii, 3), 24 (S 65), 33 (S 13), 34 (S 10), 59 (S 71, 72)

† *M L N*, XVIII, 99

‡ *Rid* 15 (E 30), 21 (T 30, E 36), 27 (T 5, 6, E 31, 32), 39 (E 37), 44 (E 25), 52 (T 6, E 35), 84 (E 23)

§ Holthaus (*Anglia* VII, *Ans* 125) says very sanely 'Besonders in den Fällen wo Prehn Ähnlichkeiten der englischen Rätsel mit zwei oder drei lateinischen Dichtern nachweist, waren wir geneigt nicht an unmittelbare Entlehnung zu denken sondern zu glauben dass sowohl die Gegenstände, wie auch die Art der Betrachtung Gemeingut des Volkes geworden war und somit der Dichter nur bekanntes aufgenommen hatte, aber es doch eigenartig wiedergab'. This view is certainly supported by the likenesses to the Latin in the English riddles of 'Book,' 'Ox,' and 'Pen' (*Rid* 27, 39, 52) — these traits are commonplaces in early enigmas (*supra*).

|| Nine of these were printed by Wright, *Biog Brit Lit* I, 332, from the incomplete version in MS Royal 15, B XIX, f 204r. Later the complete collection was published by Bock, *Freiburger Diöcesan Archiv* III (1868), 232, and by Dümmler, *Poetae Lat. Carolini* etc. (*Mon. Hist. Germ.*), I (1881), 1 f.

like the beasts and birds of the older enigmas * *Cantus, Fides Catholica, Spes, Justitia, Veritas, Misericordia, Patientia, Pax Christiana, Humilitas Christiana, Virginitas*, offset the frailties of *Cupiditas, Superbia, Crapula Gulae, Ebrietas, Luxuria, Invidia, Ignorantia, Vana Gloria, Neghgentia, and Iracundia*. These allegorical enigmas are introduced by a dedication to his 'sister,' the Abbess of Bischofsheim — twenty hexameters, in which the virtues are compared to the golden apples of the tree of life, the Cross of Christ, the vices to the bitter fruit of the tree of which Adam ate. The whole composes 388 hexameters, and the several poems are of varying length.

The acrostic employed by both Aldhelm and Tatwine is here used for purposes of solution. The subject of each enigma is plainly indicated by the initial letters of its lines. But Boniface goes farther than this. With his well-known fondness for playing upon names,† he introduces into his first enigma a double acrostic, *c, s, a, a, r, t, z, i, l, r, a, a, s, c*, thus sporting rather heavily with the Latin equivalent of the name of the Abbess, *Liofa* or *Leobgyth* ‡. Here then is a parallel for those who claim that the *lupus* of the Latin riddle (*Rid* 90) refers to the name of Cynewulf.

As Ebert has pointed out, these enigmas have but small literary merit. Their vocabulary is small, their meter halting, the treatment stiff and awkward. The traits of his abstractions are seldom significant. Written in Germany (l 323), the poems, particularly those upon Ignorance of God and Drunkenness, give forth now and then a gleam of apostolic fire, but in the main they seem dull and uninspired.

Bock has, I think, exaggerated their indebtedness to Aldhelm, which is slight, § and I discover in them no trace of Tatwine or of Eusebius. The influence of Virgil's *Aeneid*, which affected his style, as it did that of his contemporaries, was not strong enough to lift his moralizings into the region of poetry. I see in these didactic hexameters nothing that connects them even remotely with the spirited riddles of the *Exeter Book* ||

* Ebert, *Lit. des Mitt. im Abendl.* I (1889), 653.

† Compare Hahn, *Bonifatius und Lul*, 1883, p. 242, Ewald, *Neuer Archiv* VII, 196, and my notes to *Rid* 90 (*infra*). ‡ See Manitius, *Christl. Lat. Poesie*, p. 507.

§ The *spicula lita veneno* of the Introduction points to the last section of Aldhelm's poetic tract *De Octo Princip. Virtus*, 130, and certain lines in the 'Luxury' enigma (No. 15) to the *Creatura*, 31, 53. But I find little more than that Manitius, *Christl. Lat. Poesie*, p. 506, notes that for his general motives Boniface is indebted to Prudentius's *Psychomachia* and to Aldhelm's *De Laudibus Virginum*.

|| Contrast Boniface's picture of *Ebrietas* with the delightful genre sketch of the tipsiness of the 'old chum' in *Rid* 28.

BERN RIDDLES

A very important group of Latin enigmas is a collection of sixty-three riddles preserved in several early manuscripts * These consist of 'hexasticha rhythmica barbarie horrida' (Riese) Hagen overrates them † in ranking them above the riddles of Symphosius in 'feine und gemutliche Charakteristik', but they are certainly not without merit, they treat the common things of life with clever ingenuity Yet in range of subjects, in power of imagination, and particularly in width and depth of scholarship, they are inferior to the Anglo-Latin riddles We meet only one reference to the Christian-Jewish cultus (9¹, 'Eua'), only one to classical mythology (41⁶, 'Macedo nec Liber nec Hercules'), only one to history (28⁵, 'Caesares') A striking trait is their originality They deal often with the same themes as Symphosius (Bern 2, S 67, B 9, S 51, B 10, S 78, B 11, S 13, B 13, S 53, B 18, S 79, B 32, S 63, B 34, S 45, B 48, S 19, B 58, S 77), but in totally different fashion On the two occasions when these riddles invite close comparison with the older enigmas, it is significant that the author is using motives dear to riddle tradition 'the fish and his moving house' (B 30, S 12) and 'the biter bitten,' 'mordeo mordentem' (B 37, *De Pipere*, S 44, *De Cepa*) ‡ So in his relation to Aldhelm, he is either entirely independent (B 3, A iv, 8, B 21, A ii, 3, B 45, A i, 1), or else he employs motives that are the common stock of riddle-poetry (B 6, A vi, 9, *De Calue*, B 23, A v, 10, *De Igne*, B 24, A v, 9, *De Membrana*, B 25, A iv, 1, *De Litteris*) Yet the sequence of these riddles (B 23, 24, 25), and certain likenesses in phrasology, §

* As early as 1839, Mone edited a version of these from Vienna MS 67 in *Anzeiger für Kunde der deutschen Vorzeit* VIII, 219 f In 1869 Hagen produced in Riese's *Anthologia Latina* I, 296, thirty-five of these enigmas from a manuscript of eighth to ninth century, Bern 611, f 73 r-80 v The next year Riese, in the second volume of his *Anthology* (p lxvi), showed the identity of the Vienna and Bern enigmas, and derived variants from Mone's text Finally, in the last edition of the *Anthology* (1894, pp 351-370) Riese collated with the already published manuscripts three other versions, Lipsiensis Rep I, 74 of ninth to tenth century, f 15 v-24 r, and two Paris MSS of the ninth century, 5596 and 8071 (each containing a few enigmas) For a discussion of this group of enigmas, cf Hagen, *Antike und Mittelalterliche Rätselpoesie*, 1877, pp 26, 46 † P 46

‡ For the vogue of these two riddles, see *M L N XVIII*, 3, 5, XXI, 101, and my notes to *Rid* 85, 66 Other world riddles are those of the Ice (B 38) and the Rose (B 34)

§ Cf Manitius, *Aldhelm und Basda*, pp 79-82.

undoubtedly suggest a direct literary connection * Ebert and Manitius seem to me to exaggerate greatly the resemblances between the Bern enigmas and those of Tatwine and Eusebius, and therefore to be totally unjustified in their conclusion that the former is one of the sources of the latter. Indeed, in all cases of alleged resemblance save one, the enigmatographs are drawing upon common stores of riddle-tradition (B 2, E 28, compare A v, 1, Sym 67, Lorsch 10, B 24, E 31, T 5, compare A v, 9, B 25, T 4, E 7, compare A iv, 1), and even under these conditions the likenesses are very slight, never amounting to anything more than general parallels of motive. Bern No 5 has much in common with Tatwine No 29, *De Mensa*,† but even this likeness may be explained by the restricted demands of the topic. There is, however, no doubt that the Bern enigmas belong to the same circle of thought as the Anglo-Latin problems, and, although no English manuscript of them exists, we are not surprised to find them followed by riddles of Aldhelm in Paris MS 5596. Yet, whatever may be the probability, we have no convincing evidence that they are from the hand of an English author.

LORSCH RIDDLES

A small but valuable group of enigmas is the collection of twelve Latin riddles of varying lengths, in poor hexameters, preserved in the ninth century Vatican MS Palatinus 1753, which was brought from the famous monastery of Lorsch ‡. It has a twofold connection with the Latin enigmas of England. In the manuscript it appears in close company with the riddles of Symphosius and Aldhelm, the Prosody of Boniface, and the epitaph of a priest, Domberht, one of that band of scholars which came to Germany with Boniface, § and Dummler is inclined to believe that our group of twelve problems was brought over from England with the remaining contents of the manuscript. Ebert || goes even farther, and claims that the riddles were composed in England, since their author is indebted not only to Aldhelm, whose works were widely known on the continent, but to Tatwine and Eusebius. The

* Manitius goes too far (*Christl. Lat. Poesie*, pp 488-489) in regarding these as the chief source of Aldhelm's enigmas, and he gives no reason for attributing them to an Irishman of the sixth and seventh centuries. † Cf Ebert, p 39.

‡ These riddles were printed by Dummler in *Haupts. Zs.* XXII, 258-263, discussed by Ebert, *ib.* XXIII, 200-202, and included by Dummler in his *Poetae Latini Aevi Carolini* (*Mon. Hist. Germ.*), Berlin, 1881, pp 20 f.

§ *Haupts. Zs.* XXII, 262.

|| *Ib.* XXIII, 200.

Lorsch riddle No 9, *Penna*, is, Ebert thinks, merely a compilation of three enigmas, Aldhelm v, 3, Tatwine 6, and Eusebius 35. If the verbal resemblances were not so strong, we might infer a common debt to the folk, as the motives of 'the weeping pen' and 'black seed in a white field' are commonplaces of riddle-poetry.* Lorsch No 11, *Bos*, is indebted to Aldhelm iii, 11, and perhaps to Eusebius 37, but again we have motives universally known among the Anglo-Saxons†. The parallels given by Manitius‡ are, as usual, strained. Although 'the kiss of the wine-cup' is a common motive,§ yet the verbal likenesses of Lorsch No 5, *Poculum et Vinum*, to Aldhelm vi, 9 and Tatwine 4² are so strong as to convince us of direct literary connection. In Lorsch No 4, *Glacies*, we meet a world-old motive,|| which the author certainly did not derive from Tatwine 15. But he is undoubtedly employing Aldhelm v, 1 in No 10, *Lucerna*, and A 1, 2⁴ in No 2⁶, 'et rura peragro'. Dummmler and Ebert are justified in assigning to these problems an English home. Two other slight links bind the Lorsch enigmas to England. In No 8 appears the motive of 'pen, glove, and fingers' of Bede's *Flores* and *Rid* 14, and in No 7 the famous 'Castanea' logogriph, so frequent in English manuscripts of the Middle Ages,¶ but both motives are found on the continent as well.

PSEUDO-BEDE

Riddles of the Bede tradition are represented by three interesting groups of problems.** Among the works doubtfully attributed to the Venerable scholar, the so-called *Flores*†† holds a place of some note. This varied assortment of queries falls roughly into three divisions. (1) The first and by far the largest of these belongs to dialogue literature (*supra*) and has much in common with other well-known groups of knowledge-tests. (2) The second class of problems consists of direct citation of

* Cf my articles, *Mod Phil* II, 563, *M L N* XXI, 102, and notes to *Rid* 52 (*infra*) † *M L N* XXIII, 99 ‡ l'p 79-82

§ Notes to *Rid* 64 (*infra*) || Notes to *Rid* 34 ¶ *M L N* XVIII, 7

** These have been discussed by me in *Mod Phil* II, 1905, 561 f. I condense that discussion here.

†† The full title of this *mélange* is *Exceptiones Patrum, collectanea, flores ex diversis, quaestiones et parabolae*. Included in the Basel edition of Bede's *Opera* of 1563 and in the Cologne edition of 1612, the *Flores* was reprinted partially and incorrectly from the second in Kemble's *Salomon and Saturn* (1848), pp 322-326, but appears in complete and accurate form in Migne's *Patrologia Latina* (1850), XC, 539.

famous Latin enigmas Five riddles from Symphosius (1, 7, 4, 11, 10) and five from Aldhelm (1, 3, 10, 2, 4, 11)* are quoted in full (3) There remain a dozen riddles rich in popular motives and abounding in analogues † The first reappears among the queries of St Gall MS No 196 of the tenth century, ‡ the second is paralleled by 'Fingers' enigmas of St Gall and Lorsch (No 8), the fifth is indebted to the first line of Aldhelm's 'Ventus' problem (1, 2), the seventh is the world-riddle of Ice, the eighth contains the Ox motive, common property of all the riddle-groups of the Anglo-Saxon period, the ninth is the embryo of the universal riddle of 'Two-legs and three-legs', § the explanation of the tenth lies in the 'Pullus' and 'Ovum' problems of Symphosius, No 14, Eusebius, No 38, and MS Bern 611, No 8, the eleventh appears in the *Disputatio Peppini cum Albino* || and the St Gall MS, the twelfth query can be compared with the close of Aldhelm's octostich *De Penna Scriptoria* (v, 3) This collection touches the *Exeter Book Riddles* at several points of meeting not only in the popular motives of Fingers and Ice and Bull, ¶ but in the idea of hostility between Day and Night **

The second group of Pseudo-Bede riddles is the *Enigmata* or *Jocoserua*, as I have called the puzzles of Cambridge MS Gg V, 35, 418 b, 419 a †† This codex is of prime importance to the student of Latin enigmas, as it contains the riddle-groups of Symphosius, Boniface, Aldhelm, Tatwine, and Eusebius Our *Enigmata* are attributed to Bede in the table of contents Of the nineteen, a dozen may be classed as logographs, a form of word-riddle very popular in the later Middle Ages and occasionally furnishing diversion before the Conquest Mel, Os, Amor, Apes, Bonus, and Navis are among the puzzle-words The 'Digit' query (119) contains a motive not dissimilar to one used in older 'Finger' enigmas Inadequate diction, awkward syntax, incorrect grammar, and halting meter attest the author's literary limitations Yet the author is not so important as the glossator These enigmas are accompanied by an interlinear commentary, which is unique among glosses in casting a

* Cf Manitius, *Zu Aldhelm und Baeda*, p 82

† These riddles I have printed in full in the *Mod Phil* article

‡ Schenkl, *Sitzungsberichte der Phil Hist Classe der kais Akademie der Wissenschaften* (Wien, 1863) XXXIV, 18

§ See my note to *Holme Riddles*, No 50

|| Wilmanns, *Haupts Zs* XIV, 552

¶ *Flores*, 2, 7, 8, *Rid* 14, 34, 13, and 39 Compare *M L N* XVIII, 104

** *Flores*, 6, *Rid* 30 (see notes)

†† Edited by me, *Mod Phil* II, 565

powerful light upon the peculiar esteem in which art-riddles were held in the Anglo-Saxon time. After the manner of his kind the commentator takes his pleasure very sadly every line, indeed every word, of his author must be weighed as gravely as the phrases of Scripture or the rubrics of liturgy. We are thus brought to comprehend the ready welcome accorded by pedantic leisure to the serio-comic products of pedantic scholarship, and to understand the continued vogue of these in the cloisters of England. By the mediæval reader queries which so often seem to us drearily dull and flat were evidently deemed miracles of ingenuity, inviting and repaying his utmost subtlety.

The third group, the *Propositiones ad Acuendos Juvenes*, which are number-problems rather than riddles, appeared in the Basel edition of Bede, 1563 (p. 133), and, under protest, are included in his works in the *Patrologia Latina* *. They are not mentioned by Bede in his enumeration of his writings, and Alcuin's editor in the *Patrologia* † finds two good reasons for ascribing them to that scholar. They are assigned to him in at least one old MS, and are specifically mentioned by him in a letter to Charlemagne (Epistle 101) 'aliquas figuras arithmeticae subtilitatis causa'. These number-puzzles were for a long time popular. I find Alcuin's fifty-three *Propositiones* under our rubric in MS. Burney 59 (eleventh century), f. 7b-11a, and many similar arithmetical riddles in MS. Cott. Cleop. B. IX (fourteenth century), f. 17b-21a. Alcuin's river-crossing problem (No. 18), 'De homine et capra et lupo,' is found, somewhat modified, in later English and continental MSS ‡. This group, which I discuss for the sake of completeness, presents, of course, no analogues to the *Exeter Book Riddles*.

Interesting analogues to the *Exeter Book* enigmas are found in the Anglo-Latin prose queries of St. Gall MS. 196 (tenth century), § in the solitary 'Bull' query of Brit. Mus. MS. Burney 59 (eleventh century), f. 11b, || and in the unique Anglo-Saxon relationship riddle of MS. Vitellius E. XVIII, 16b ¶. But our poems have no connection, either direct or indirect, with the enigmatic *Versus Scoti de Alfabeto*, a series

* P. L. XC, 655

† Ib. CI, 1143

‡ MS. Sloane 1489 (seventeenth century), f. 16, unpublished, MS. Reims 743 (fourteenth century), Mone, *Ans.* VII, 45, No. 105, MS. Argentoratensis, Sem. c. 14, 15 (eleventh century), f. 176, *Haupts.* Zs. XVI, p. 323

§ Edited by Schenkl (Wien, 1863) and discussed by me under *Flores* (*supra*). See notes to *Rid.* 14

|| Quoted in full, notes to *Rid.* 13

¶ See notes to *Rid.* 44¹⁴

of skillful hexameters, in which an Irish riddler, — a contemporary of Aldhelm, — taking Symphosius as his guide, has told the story of the Letters *

FOLK-RIDDLES

Let us now consider the use of popular material in the *Exeter Book Riddles*. We pass at once to those riddles which, in their form and substance, are so evidently popular products as to suggest that the poet has yielded in large measure to the collector — the puzzles of double meaning, and coarse suggestion. To these we should naturally expect to find many parallels in folk-literature, and we are not disappointed †. Again, it is probable that the motives of such 'world-riddles' as those of the Month (No 23), Ice (No 34), Bullock (Nos 13, 39), and Lot's Wife (No 47), were derived not from a literary source but from tradition, and the same may be true of such wide-spread themes as the ingratitude of the Cuckoo (No 10), the food of the Bookmoth (No 48), the bite of the Onion (No 66), and the running of Flood and Fish (No 85), even though these four motives are prominent among the enigmas of Symphosius (*supra*). Analogues seem to show that certain leading ideas in the riddles of Fingers and Gloves (No 14), Pen and Fingers (No 52), Moon (Nos 30, 40?, 95), Ram, and Lance (Nos 54 and 73) were traditional ‡. Barnacle Goose (No 11) and Siren (No 74) belong to the folk-lore of riddlers.

Not only in those riddles that bear in form and style the distinct impress of the folk do we find popular elements. Many enigmas of the *Exeter Book* — literary though their manner proclaims them — are indebted to that stock of commonplace domestic traditions, that simple lore of little things, which we recognize as the joint property of kindred races. Though the Anglo-Saxon puzzles are often entirely individual and isolated in their treatment of familiar themes, yet the likeness of their motives to those of other Germanic queries is surely as remarkable as their differences. Let us compare these problems of early England

* These are preserved in company with the enigmas of Tatwine and Eusebius in the Cambridge MS Gg V, 35, and in Brit Mus MS Royal 12, C XXIII, and are printed in Wright and Halliwell's *Reliquiae Antiquae* I, 164, and by L. Muller, *Rhein Mus* XX, 357 (XXII, 500). For a full discussion of these see Buchelei, *Rhein Mus* XXXVI, 340, and Manitius, *Christ Lat Poesie*, pp 484-485.

† For analogues to *Rid* 26, 45, 46, 55, 64, see *M L N* XVIII, 103, and the notes to the several riddles.

‡ Cf notes to each of these

with those of Scandinavia Heusler has invited attention to the correspondences between the themes and motives of the *Exeter Book* and of the *Heiðreks Gátur*, but these parallels are surprisingly slight Several riddles of the two groups treat the same topics, but in a totally different fashion * With the modern folk-riddles of the *Íslenskar Gátur* our problems yield an interesting comparison *Rid* 27 ('Book'), 33 ('Ship'), 35 ('Rake'), 38 and 87 ('Bellows'), 57 ('Web and Loom'), and 68 ('Bible') may be annotated throughout by various Icelandic riddles of like subjects † On the whole the likeness between the queries of the two groups is too general to betray any very intimate connection, but the appearance of such similar elements in the *Íslenskar Gátur* furnishes no slight proof of the popular character of *Exeter Book* riddle-germs I add a few continental parallels to the queries in our collection The fearfully-made creatures in the Anglo-Saxon poems of musical instruments (Nos 32, 70) are not unlike the prodigies in the Lithuanian and Mecklenburg *Geige* riddles ‡, the Onion of *Rid* 66 is 'a biter when bitten' as in the German riddle §, the Communion Cup of *Rid* 60 is closely akin to the subject of the Tyrolese problem ||, and finally, the motive of the highly imaginative query of the Ox (*Rid* 72) appears again far afield in the riddles of Lithuania and Bukowina ¶

Among the modern folk-riddles of England the number of parallels to the *Exeter Book Riddles* is not at all large Unlike the influence of Symphosius throughout Europe or the direct literary working of the *Heiðreks Gátur* in Iceland and the Faroe Islands, the motives that appear in the Anglo-Saxon collection, if we may draw a conclusion from the scanty evidence at our command, seem to have affected little the current of native riddle-tradition A few English riddles of the present resemble in theme and treatment the *Exeter Book Riddles*, ** and, more noteworthy yet, two or three of these are unique among recent puzzles in this resemblance In the latter case we may safely regard the modern riddle-stuff not as a new creation, but as a survival of the old

Enough has been said, I hope, to establish the *Exeter Book* problems in their proper place in riddle-literature I have sought not only to

* See *M L N* XVIII, 103, n 32 † *M L N* XVIII, 104 and notes

‡ Schleicher, p 200, Wossidlo, No 230a

§ Wossidlo, No 190, Petsch, pp 95-96

|| Renk, *Zs d Vf Vh* V, 149, No 17

¶ Schleicher, pp 207, 211, Kaundl, *Zs d Vf Vh* VIII, 319

** See *M L N* XVIII, 105-106, and notes to *Rid* 20, 26, 28, 29, 55, 77, 88.

indicate, more accurately than has before been done, their relation to literary enigmas, but also to trace what has hitherto passed almost unnoticed, their indebtedness to popular motives

III

AUTHORSHIP OF THE EXETER BOOK RIDDLES

THE RIDDLES AND CYNEWULF

Any discussion of the authorship of the *Riddles* naturally finds its starting-point in Leo's interpretation of the so-called 'First Riddle' Upon this I need not dwell at length, because it has already been carefully considered in another volume of this series * But it is necessary to indicate, more briefly than Cook and Jansen, the place of Leo's solution in the Cynewulf story According to that scholar's Halle Program of 1857,† the first poem of the collection is a charade or syllable-riddle, whose answer is found in the name *Cyne(cēne, cēn, cēn)-wulf* Thence Leo drew the conclusion that this poet was the author of all or most of the problems of the *Exeter Book* To Leo's solution Dietrich gave the full weight of his approval ‡ Indeed he went still farther, finding in the *lupus* of *Rid* 90 yet another reference to the poet's name, and in *Rid* 95 a sketch of his vocation, that of 'Wandering Singer' Here, he believed, were strong grounds for attributing the whole collection to Cynewulf For more than twenty years all scholars accepted the contentions of Leo and Dietrich,§ with the solitary exception of Rieger,|| who recognized the difficulties inherent in the solution of the 'First Riddle,' but offered no other answer In an essay of 1883¶ Trautmann rejected Leo and Dietrich's answers of the first and last riddles, proposing for both the solution 'Riddle' The new interpretations found less favor than the old,** but there were not wanting scholars who followed Trautmann

* Cook, 'The Riddles and Cynewulf,' *The Christ of Cynewulf* (1900), pp lii-lix, see Jansen, *Die Cynewulf Forschung*, BB XXIV, 93-99

† H Leo, *Quae de se ipso Cynewulfus, poeta Anglo-Saxonicus, tradiderit*

‡ *Litt Centralbl* (1858), p 191, Ebert's *Jahrb f Rom und Eng Lit* I (1859), 241 f, 'Die Ratsel des Exeterbuches,' *Haupts Zs* XI, 448-490, XII, 232

§ Cook, p lvi, Jansen, p 94

|| *Zs f d Ph* I, 215-219

¶ 'Cynewulf und die Ratsel,' *Anglia* VI, *Anz*, pp 158-169

** See articles by Nuck, *Anglia* X, 390, and Hicketier, *ib*, 564 f

in discarding this supposed proof of Cynewulfian authorship,* and in an important article of 1891† Sievers presented conclusive linguistic reasons for abandoning Leo's far-fetched and fanciful hypothesis

Three years before Sievers's essay, Bradley‡ advanced the view that 'the so-called (first) riddle is not a riddle at all, but a fragment of a dramatic soliloquy, like *Deor* and *The Banished Wife's Complaint*, to the latter of which it bears, both in motive and in treatment, a strong resemblance' This opinion has found wide acceptance, and is almost certainly correct It has been favored by Herzfeld,§ by Holthausen,|| and by Gollancz¶ Upon this hypothesis Lawrence and Schofield** built up their interesting and ingenious theory that the 'First Riddle' is of Norse origin, and is connected with the Volsung Saga, and Imelmann†† his claim that the lyric belongs to the Odoacer story But these theories are too far from the field of riddle-poetry to concern us now, and will, moreover, be carefully weighed in a promised edition of *Old English Lyrics*

Though the 'First Riddle' is thus unquestionably a lyrical monologue, I have included it in my text, not only on account of its historical association with the enigmas of our collection, but because of the elements of *Ratselmarchen* that render its interpretation so difficult

Other contributions to this phase of the association of the *Riddles* with Cynewulf are the articles of the Erlemanns,‡‡ who have attempted to prove that the *Latin Riddle* (90) is a charade upon the poet's name and therefore points to Cynewulf as collector of the enigmas, and my evidence §§ that the last of the *Riddles* refers neither to 'Wandering Singer' nor to 'Riddle,' but, like its companion-piece *Rid* 30, to the journeys of the Moon

The identification of the author of the *Riddles* was, however, made to rest on other grounds than the evidence of *Rid* 1 and 90 In his first article || Dietrich was inclined to think that the first series (1-60) was

* Holthaus, *Anglia* VII, *Ann*, p 120, Morley, *English Writers* II, 211, 217, 222

† *Anglia* XIII, 19-21

‡ *Academy* XXXIII (1888), 197 f

§ *Die Ratsel des Exeterbuches* (1890), p 67

|| *Deutsche Littsig*, 1891, p 1097

¶ *Academy* XLIV (1896), 572 Gollancz regards the poem as 'a life drama in five acts'

** *P M I A* XVII (1902), 247-261, 262-295

†† *Die Altenglische Odoaker Dichtung*, Berlin, 1907 See Gollancz, *Athenaeum*, 1902, p 551, Bradley, *ib*, p. 758

‡‡ *Herrings Archiv* CXI, 59, CXV, 391 See notes to *Rid* 90

§§ *M L N* XXI, 1906, 104-105 See notes to *Rid* 95 ||| *Haupts Zs* XI, 488.

by Cynewulf, the second (61-95) by other hand or hands, but that perhaps the collector of the problems of the latter group had before him a source which contained single riddles of Cynewulf. In his second article* he was led to modify this view, and to claim not only that all the riddles in both groups were from one hand, but that the hand was Cynewulf's. He went even further, and assigned, somewhat doubtfully, the first series to the youth of the poet and to his beginnings in riddle-poetry, the second to his later period. Signs of a young poet are seen in the first group in (1) his mistakes in translation (41⁶⁵, *pernex*), (2) the very youthful cadence of the verse, (3) the obscene pieces (26, 43, 45, 46, 55), which he conjectures to be the very poems regretted by Cynewulf in his supposed retraction. To the first argument it may be answered that we have no opportunity to compare the knowledge or ignorance of Latin displayed in the first group with that in the second, as it is only in the earlier group that we have very close translations of Latin enigmas (*Rid* 36, 41), to the second, that such a subjective estimate of verse-values so far removed from us can carry no weight, to the third, that obscene problems meet us at the very threshold of the second series (*Rid* 62, 63, 64). Dietrich seeks to sustain this ascription of the *Riddles* to Cynewulf by a comparison of the thoughts and expressions of our poems with those of the Cynewulfian works,† but it may be answered first with Holthaus‡ that the relation of the various riddles among themselves and to the poems of Cynewulf must be maintained on more convincing grounds than in Dietrich's article, and secondly that the larger number of his parallels (granting that such parallelism carries any weight) are drawn from a text of such doubtful authorship as the *Andreas*.

Prehn§ accepts without question, as the starting-point of his investigation, Dietrich's belief in the Cynewulfian authorship of the *Riddles*. The arguments of Herzfeld in favor of the ascription of the problems to Cynewulf|| have now only an historical interest, as they have been abandoned even by Herzfeld himself¶. In his earlier monograph he goes beyond Dietrich's contention and claims that all the *Riddles* are from the hand of a young poet, on the ground of their keen interest in

* XII, 241, 251

† XII, 245-248

‡ *Anglia* VII, *Anz.*, p. 122

§ *Komposition und Quellen der Räthsel des Exeterbuches*, 1883

|| *Die Räthsel des Exeterbuches* etc., 1890

¶ *Herrigs Archiv* CVI (N S VI), 1901, p. 390

everything in the world, and then joy of life,* which does not shrink from naively sensuous expressions † Another sign of youthful authorship Herzfeld discovers in the large number of hapax-legomena in the *Riddles*, ‡ because 'a young poet is fond of choosing rare words which may seem to his audience new and surprising' To show that this youthful poet is Cynewulf, Herzfeld advanced many arguments the likeness of the vocabulary of the *Riddles* to that of the Cynewulfian poems, among which he includes the *Andreas*, a similar treatment of sources, a like attitude to the sea and to war, to social relations and to religion, a like use of figures of speech, and finally, a like handling of metrical types While none of these arguments in the least convince us of Herzfeld's main contention, still they are not without illustrative value in casting light on both the matter and the manner of the poems before us, and they will be cited in connection with different phases of our study

A year after Herzfeld's monograph (1891) Sievers discussed the age of the *Riddles*, § and reached the conclusion that they belong to the first half of the eighth century, a period anterior to the time of Cynewulf These are his reasons

(1) 'The Leiden Riddle, the Northumbrian version of *Rid* 36, contains many forms with unstressed *i*, instead of later *e* — *ni*, *bigudoncum* (corrupted from *hygiðoncum*), *giðraec*, *hlummuth*, *hrisul*, *uirdi*, *ði*, *heliðum* (by the side of *ne*, *gnaðe*, and a doubtful *ærest*) The change from unstressed *i* to *e* probably took place about 750' || The value of this

* This is the view of Brooke, *English Lit from the Beginning* etc., 1898, pp 160-161

† Herzfeld remarks, p 9 'Einen so offenen Blick und ein so lebendiges Interesse für alles, das Grösste wie das Kleinste in der ihn umgebenden Welt, diese Lebenslust, die auch vor naiv sinnlichen Äusserungen nicht zurückscheut darf man nur bei einem jugendlichen Dichter zu finden erwarten' (See Dietrich XI, 489, XII, 241, Fritzsche, *Anglia* II, 465)

‡ Herzfeld (pp 10-12) records 262 words which occur only in the *Riddles* Though this might seem to speak against his claims for Cynewulf, yet he noted that there are in the *Christ* 196 such words, and in the *Juliana* and the *Phoenix*, respectively, appear 129 and 196 new compounds Herzfeld's results must be somewhat modified and increased in the light of the vocabulary of the Riddle-fragments printed in Grein Wulker

§ *Anglia* XIII, 15

|| This *e* and *i* canon of date seems to me a hasty generalization based upon insufficient data Indeed the very evidence derived by Sievers from Sweet's *Old and English Texts* often refutes itself If unstressed *e* appears twice in an Essex charter of 692 (*O E T*, p 426), if unstressed *i* is found in the Northumbrian Genealogies of 811-814 (*O F T*, p 167) in the very names (*æðul* compounds) that

evidence, such as it is, is lessened by the rather striking circumstance that *Rid* 36 stands apart from the other riddles (except *Rid* 41) both in its relation to its sources and in its employment of motives. It is therefore hardly fair to apply to the whole collection any argument based upon forms in this isolated problem.

(2) 'In *Rid* 24¹ *Agof* must have been originally *Agob*, the inversion of *Bogu*. This final *b*, which in this case a later scribe has changed to *f*, is not found later than the middle of the eighth century.* It is hard to feel the weight of this argument. Are we to believe that a riddler in the latter part of the eighth or even in the ninth and tenth centuries was prevented by phonetic laws from inverting any word with an initial *b* and thus forming a nonsense-word with an uncouth ending?† *Agob* is as possible at any period of Old English as *τοφλαττόβρατ* (*Ar Ran* 1286 ff.) is in Attic Greek. To some it may have significance that Barnouw‡ regards *Rid* 24 as very late on account of its four articles before simple substantives.

(3) 'From the runes in *Rid* 43, two N's, one Æ, two A's and two H's (the names are written out, *nȳd*, *æsc*, *ācas*, and *hægelas*) are derived the two words *hana* and *hæn*. A instead of *o* before nasals, and *æ* as an umlaut of this *a*, point to the beginning of the eighth century.' For many reasons, this argument is not conclusive. (a) That the date of *Rid* 43 is very late rather than early, Barnouw§ seeks to show by pointing to the large number of articles — seven in seventeen verses — and to the use of articles instead of demonstratives, *þæs hordgates*,

bear an unstressed *e* (*æðei*) in a Kentish charter of 740 (p. 428), if a Mercian grant of 769 (p. 430) employs always the unstressed *i*, and if, moreover, all Northumbrian poems, including the Ruthwell Cross inscription (which Cook, *P M L A* XVII, 367–390, *Dream of the Rood*, p. xv, assigns to the tenth century), and if the glosses to the later chapters of John in the Lindisfarne Gospels after 950 (Cook, *P M L A* XVII, 385) employ that form, how can we infer with good reason that the *Leiden Riddle*, which admits both *i* and *e*, was written before 750? Scholars have as yet found no sure footing on the slippery ground of Anglo-Saxon chronology.

* This statement Sievers elsewhere applies to *ob* (*Leiden Rid* 2, 14), but he admits (XIII, 16) that this *b* is twice found in the *Liber Vitae* of the ninth century (335, *Cnobwalch*, 339, *Leobhelm*). I note it in Kentish charters of 831 (Sweet, *O E T*, 445, No. 39, l. 2), *ob ðem lande*, and 832 (ib. 446, No. 40, l. 17), *ob mīnem erfelande*. Such peculiarities are not mere matters of date.

† See the nonsense words of the *Charms* (*Lchd* III, 10, 58, 62).

‡ P. 214

§ P. 215

pā rædellan (contrast 56¹⁴, *þisses gæddes*) (b) *A* and *æ* may indicate a very late quite as well as an early date for our version of the runes of this riddle, as *hana* and *hæn* are well established West Saxon forms. This circumstance naturally destroys any value as proof which the assertion of their early Northumbrian origin might have. Instead of proceeding like Sievers from the assumption of early authorship for the riddle, it would be just as easy to proceed from the assumption of late authorship.* (c) My opinion is strikingly supported by the appearance of such a West Saxon form as EA(*rh*) among the runic words of *Rid* 65†. Sievers himself admits‡ that MON (20⁸) is a late product.

(4) 'In the runic riddle 20, the runes give us the form COFOAH (the inversion of HAOFOC). Since *ao* is found nowhere else as the *u*-umlaut of *a*, *hafoc* is to be substituted. This form with unumlauted *a* indicates the first half of the eighth century.' Now, although we may reject with Sievers the AO of HAOFOC, and although *Rid* 65⁸ H and A speak against an original HEAFOC and for an original HAOFOC in our version, yet let us note that the word *hafoc* is not only Northumbrian but good West Saxon, that, as such, it appears in *Rid* 25⁸ and 41⁸⁷ and in many other poetical passages, consequently in our text of the runes. Therefore the argument that Sievers bases upon this form falls to the ground.

Professor Sievers's four arguments seem, therefore, to have small probative value. But, while questioning the weight of his premises, I think that he may not be far wrong in his conclusion that the *Riddles* are the product of the first half of the eighth century, as this was the golden age of English riddle-poetry.§ That the *Riddles* belong to this period, and therefore antedate Cynewulf, is, however, only a surmise, which is perhaps incapable of proof. Sievers certainly has not proved it.

* Sievers's deductions from these runes carry as little weight as Trautmann's conclusions as to dialect, based upon the supposedly Northumbrian form *ewu* in the Juhana rune-passage (*Cynewulf*, p. 73), and refuted by Klaeber (*Journal of Germanic Philology* IV, 1902, 103), who points to 'the forms *ewo*, Ine's *Laws* 55 (MS E), *ewa* (acc pl), *O E Martyr* (Herzfeld), 36, 17, *ewede*, ib. 170, 26, and to Sievers, *Gr*⁸, 73, n. 1, 156, n. 5, 258, n. 2.' I mention all this in order to anticipate the equally false claims that may be founded upon the *ewu* form demanded by the Erleemann solution of *Rid* 90 (note).

† In my notes to that riddle the reading EA(*rh*) is established beyond doubt.

‡ *Angla* XIII, 17.

§ Yet, as we have seen, it is impossible to connect them directly with either Tatwine or Eusebius.

In Madert's monograph* the final blow is dealt to the theory of Cynewulfian authorship of the *Riddles*. Madert takes direct issue with Herzfeld, and devotes his thesis to showing that the *Riddles* have little in common with the poems of Cynewulf. He rightly believes that no comparison can be instituted between the varying use of sources in the *Riddles* and Cynewulf's adherence to one text. In style and word-use the *Riddles* bear no closer resemblance to the undisputed works of Cynewulf than to many other Anglo-Saxon poems†. Among the phrases cited by Herzfeld‡ as common to the *Riddles* and Cynewulf, there is hardly one that does not appear elsewhere. So the synonyms adduced for the same purpose are seen to be commonplaces of the poetry. The greater part of Madert's dissertation is devoted to the language of the *Riddles*. On account of many noteworthy differences between the speech of the problems and that of Cynewulf, he reaches the conclusion not only that these poems are not the work of that writer, but that they are the products of an earlier period—probably the beginning of the eighth century §.

The evidence of meter, language, and style certainly speaks against the theory of Cynewulfian authorship. In the consideration of this, we are met by a double difficulty—the absence of any trustworthy Cynewulf canon, on account of the widely differing opinions of scholars regarding the authenticity of such poems as the *Andreas*, and of the larger part of the *Christ* (1-440, 867-1693), and secondly, the obvious difference between the matter and tone of such products of the profane muse as the *Riddles* and the loftier temper of religious verse,—a difference that compels quite another manner of expression. Yet Sievers, Trautmann, and Madert have noted in the *Riddles* points of variance from the undoubted poems of Cynewulf—points which, slight though they be, invite consideration, because they are independent of all questions of genre.

* *Die Sprache der altenglischen Ratsel des Exeterbuches und die Cynewulffrage*, Marburg, 1900.

† Cf. Madert's examples (pp. 10-11), and the parallels cited by Sarrazin, *Beowulf-Studien*, pp. 113, 159, 202; Kail, *Anglia* XII, 24 f.; and Büttenwieser, *Studien über die Verfasserschaft des Andreas*, pp. 22 f.

‡ P. 17.

§ This latter conclusion, which is obviously dictated by Sievers's article (*supra*), is reached in strange fashion. To cite but one of Madert's arguments (p. 128) in 57² *wido* appears for West Saxon *widu*—'der u Umlaut des i ist also hier noch unterblieben, was mindestens in den Anfang des 8. Jahrhunderts zurückweist'. Strange then that we should meet *widu* in Ælfred's *Meters* 13⁵⁶, which is not suspected to be an early Northumbrian text!

and tone-quality Even Herzfeld, though arguing for Cynewulf's authorship, was forced to note at least one important variation from that poet's metrical usage Both in the first and second half-lines, the *Riddles* afford several examples of the appearance of a stressed short syllable in the second foot of type A, when no secondary stress precedes* Although Sievers has remarked† several occurrences of this verse in the poetry, it is noteworthy that not one of these appears in Cynewulfian work Herzfeld also notes‡ variations from Cynewulf's forms of C and D types, but these seem far less conclusive

A record of the more striking differences in language between the *Riddles* and the accepted poems of Cynewulf may justify itself as an historical survey, inasmuch as such discussion has been in bulk the most important part of the criticism of the *Riddles*

(1) Trautmann has correctly observed (*Cynewulf*, pp 29-30) that Cynewulf seldom, if ever, expands contracted forms for the sake of his verse Other Anglo-Saxon poets freely permit themselves this liberty (Sievers, *PBB* X, 475 f), and the *Riddles* in particular abound in examples (Sievers, l c, IICrzfeld, pp 60-61, Madert, p 53) 4⁶⁰, mīnes frēan, 23⁷, ðfras hēa, 6¹, oft ic wīg sēo, 29¹³, 32²⁴, 33¹⁴, 40¹, 42⁹, hwæt sēo wiht sý (sīe), 63⁶, hwīlum ūt tȳhð, 64², fægre onbēon, 64⁵, þær wit tū bēoð, etc

(2) Trautmann argues§ that in the *h*-less forms of *feorh*, as *feores*, *feore*, the penult is always short in Cynewulfian verse, while Herzfeld|| and Madert¶ have pointed out that in the *Riddles* it is always long Unfortunately for the full force of the implied argument, Trautmann not only draws his examples largely from the *Andreas*, but changes the *Juliana* verses 191, 508, that oppose his view, yet the difference in use has some slight probative value *Wēalas* in *Rid* 13^{4a}, *swearte Wēalas*, has a long penult (Sievers, *PBB* X, 488), but *Wale* (*Wala*) in the *Riddles* is almost certainly regarded as √ × (Herzfeld, p 58)

(3) According to Trautmann,** Cynewulf uses only *hām* in dative, — since he regards *Chr* 293, *tō heofonhāme*, as non-Cynewulfian *Hāme* is found in the *Riddles*, 30⁴, *hūbe tō hām hām[e]* (Herzfeld, p 59, Madert, p 61)

* Instances of √ × | √ × in the first half-line are found *Rid* 15¹⁴, *wicge wegað*, 18¹¹, *men gemunan*, 47⁸, *ēam ond nefa*, 93¹⁰, *strong on stæpe*, in the second half line, *Rid* 39⁸, *dūna briceð*, 39⁷, *bindeð cwice*, 43², *ūte plegan* (?) For examples of √ × × (×) | √ × in first half line, see *Rid* 16², *sīdan swā some*, 28¹⁸, *strengo bistolen*, 28¹⁴, *mægene binumen*, 43¹¹, *hægelas swā some*, 64⁴, *Hwīlum mec on cofan*, 84²¹, *wundrum bewreþed*, 84²², *hordum gehroden*, in second half-line, 59¹⁴, *brȳ sind in naman*, 84²¹, *wistum gehladen* (Herzfeld, pp 44, 49, 56)

† *PBB* X, 454 ‡ P 56 § P 27 || P 58 ¶ P 127 ** P 79

(4) Cynewulf uses the inflected forms of numerals if no substantive follows, but the uninflected before a substantive immediately following (Trautmann, 83) This is not the case in the *Riddles* (Madert, pp 61-62) 14¹, tȳn wæron ealra, 37², hæfde fēowere fēt under wombe Not much stress can be laid upon the second example, since the uninflected form is metrically possible, and since in the same riddle other attributive adjectives are uninflected, 37⁷⁻⁸, Hæfde tū fibrū ond twelf ēagan | ond six hēafdu (cf 86⁴, ond twēgen fēt) This argument has, therefore, little force

(5) Cynewulf wrote both *fæder* and *fædder* (Trautmann, p 77), but only the shorter form is found in the *Riddles* (Madert, p 26) Upon this no great stress can be laid, for the three reasons that the longer form is exceptional in Cynewulf, and that it appears elsewhere in the poetry (*Beow* 459, 2049, *Gen* 1074, 2696, *Met* 20²⁶⁸, etc), and, finally, that any argument drawn from the absence of a word or form is vain

(6) The stem-syllables in *bit(t)er* and *snot(t)or* are always long in Cynewulf (Trautmann, p 76) In the *Riddles* they are sometimes long, 86², 95⁷ (Herzfeld, p 58), sometimes short, 34⁶, biter beadoweorca, 84³⁴, mon mōde snottor (Sievers, *PBB* X, 508, Herzfeld, p 58, Madert, p 57) But neither of these examples is decisive

(7) Long-stemmed words ending in *-el*, *-ol*, *-er*, *-or*, *-en*, *-um* (*tungol*, *wundor*, *hleahor*, *tācen*, etc) are regarded by Cynewulf as dissyllables (Trautmann, p 28), whereas in the *Riddles* they are often monosyllabic (Madert, pp 54-55)

(8) Herzfeld* and Madert† note certain variations in the use of single words, which seem to me to have very little significance

(a) Cynewulf uses both *gierwan* and *gearwian* (Trautmann, p 85) In the *Riddles* only forms of the first are found (21^{2 9}, 27¹³, 29¹, 30³, 37², 68¹⁷, 69²)

(b) Cynewulf uses *fyrgan* (Trautmann, p 86), the *Riddles*, like the *Andreas*, 673, *folgian* 38², 87², *begn folgade*

(c) Only uncontracted forms of the present participle of *būan* are found in Cynewulf, whereas the meter clearly establishes contraction in *Rid* 26², *nēah-būndum nyt* (Sievers, *PBB* X, 480)

(d) It may be added that *ær[or]* (24⁹) does not occur in the undoubted Cynewulfian poems, but in *Beowulf*

(9) Following the investigations of Lichtenheld‡ Madert§ has pointed out that in the use of the definite article the *Riddles* (117 articles in 1290 verses) belong rather to the time of *Beowulf* than to that of *Juliana*

(10) Barnouw|| discovers in Cynewulf only one example of weak adjective with instrumental, *Christ* 510, *beorhtan reorde*, but in the *Riddles* several

* P 63

§ P 128

† P 129

|| *Der bestimmte Artikel*, etc, p 222

‡ *Haupts Zs* XVI, 325

instances 4^{4a}, *blacan lige*, 41⁵⁷, *leohtan leoman*, 41⁹⁴, *sweartan sýne* (perhaps *sweart ansýne*), 41⁹⁰, *ēan meahhtum*, 57⁹⁻¹⁰, *tohtan leofum*

(11) Barnouw * says of the *Riddles* 'They are popular only in respect to their vocabulary, in regard to style, they are not different from the other poetic monuments. Their only striking peculiarity is the repeated use of the article before terms of "dwelling"'. Compare *Rid* 82, *bā wīc*, 50⁴, *on bām wīcum*, 73²⁸, *of bām wīcum*, 30¹, *tō bām hām[e]*

(12) Madert † notes that the dative after comparatives — instead of *bonne* phrase — is not found in Cynewulf, but appears frequently in *Rid* 41 41^{18 38}
40 50 56 57 70 78, 80 82

(13) Sarrazin ‡ marks that in the older poetry (*Gen A, Dan*) words like *tācn*, *wuldr*, are customarily monosyllabic, while in Cynewulf's works *tācen*, *wuldor* are regularly dissyllables (*supra*). Both usages appear in the *Riddles* 56⁵, *ond rōde tācn*, 60¹⁰, *goldes tācen*, 84⁸², *swā þæt wuld(o)r wīfa* (MS *wifeþ*), 84²⁵, *wynsum wuldorgim*, etc

(14) Sarrazin § also observes that words like *ne wolde*, *ne wiste*, *ne wæs*, are uncontracted in older poems, but that in Cynewulf *nolde*, *niste*, *næs*, dominate. These premises can have little value on account of the numerous exceptions to this rule, but it is certain that the *Riddles* prefer the uncontracted forms. Indeed *næs* and *nolde* do not appear, contrast, however, 24¹⁵ *nelle*, 16¹⁶ *nele*

According to Sarrazin, many of these traits that we have marked in the *Riddles* (notably (1) and (2)) are characteristics of poems of an older period than that of Cynewulf. That is probably true, but the personality of the poet, as well as the date, must be considered in such cases. The archaic spellings of glosses in the later chapters of the *Lindisfarne John* stand as a warning to the too rigid and minute interpreter of internal evidence, and remind us, in the words of Professor Skeat, || that 'large theories are constantly being built up, like an inverted cone, upon very slender bases.'

Not much value can be attached to any single variation from Cynewulf's usage, or indeed to the accumulative force of all that have been cited, but, in the absence of one jot of evidence connecting the *Riddles* with this poet, these differences add slightly to the heavy burden of proof resting upon him who seeks to revive the moribund claim of Cynewulfian authorship ¶

* P 216

† Pp 69, 128

‡ *Eng. Stud.* XXXVIII, 160

§ L c

|| Preface to St John's Gospel, p xi

¶ One is surprised to meet this statement in Brooke's *E E Lit from the Beginning*, p 160, as late as 1898 'There is a general agreement that we may attribute the best [*Riddles*] to Cynewulf.' So far is this from being the case, that with the exception of the Erlemanns, who interpret *Rid* 90 as a Cynewulf charade

UNITY OF AUTHORSHIP

In his second article,* Dietrich notes, as one point against his final thesis of the unity of the whole collection, that the *Riddles* are not written as a continuous whole. He believes that the collector drew from different manuscripts, which represent two series of riddles 1-60 (or 61) and 62-95. He has already doubted in his first article† whether the second series was by the same author as the first, because several of the subjects are repeated, and a good poet does not repeat himself. That Series 1 has throughout unity, Dietrich seeks to show‡ by three traits of these poems: (1) inner relation between subjects, (2) like employment of Latin sources, (3) agreement in treatment.

(1) Dietrich admits§ that there is no definite plan of arrangement, but declares that the poet avoids placing together nearly-related subjects because they are too easy to find. But there can be a connection resting upon association of ideas and a certain poetic purpose in this connection. He seeks to defend this assertion by an outline of the topics discussed in Series 1, and in this he is followed by Prehn||, but Holthaus is clearly right in his contention¶ that 'it is no very difficult thing, out of a great mass of subjects which follow one another in purely arbitrary fashion, to select and bring together those that have a certain likeness'. My analysis (*infra*) shows that the final order is in a few cases the order of composition. There is certainly no single idea in this group of riddles. Very little stress can be laid upon this first argument, indeed, Wulker does not think it worth while to class it with the other arguments in his summary of Dietrich's views**.

(2) Upon the second argument, the like use of Latin sources, Dietrich lays some stress††. But the evidence that he presents is too

(*supra*), hardly any one now believes that the poet had aught to do with these problems. (Brandl, who accepts the Erlemann solution, *Pauls Grundriss*² II, 972, thinks that the writer of the Latin enigma may have been another Cynewulf or else an admirer of the poet. This person, he thinks, may have been the editor of the second series (61-95) or even of both series.) Wulker, however, holds (*Anglia*, *Bb* XIX, 1908, 356) that 'a part of the collection is from Cynewulf's hand', but he brings nothing to sustain his view.

* *Haupts. Zs.* XII, 234

† XI, 488

‡ XII, 235

§ XII, 236

|| P 150

¶ *Anglia* VII, *Ans* 121

** *Grundriss*, pp 168-169

†† See also Herzfeld, p 5

slight* to warrant the sweeping assertion that a greater dependence upon Latin models marks the first group, a freer movement characterizes the second. This difference, however, is to be explained, so Dietrich thinks, not by difference in authorship, but by the personal inclination of one poet. Holthaus† objects that Dietrich's very examples mark a distinct unlikeness in the relation of different riddles to their Latin prototypes and analogues.

(3) Dietrich‡ finds a third argument for unity of authorship in the treatment ('behandlung') — particularly in the use of opening and closing formulas §. He examines in detail the various forms, and notes the far greater elaboration of those in the first series compared with those of the second, and secondly infers from the likeness between the formulas of the earlier group a single author. Herzfeld,|| arguing for the unity of the whole collection, points out that sixteen out of the first sixty (this result must be modified) lack formulas, and that six others have the short closing formulas of the second group. While the mere use of such conventional forms would hardly serve to establish identity of authorship, as these can be employed so readily by an imitator,¶ still a careful consideration of these formulas is not without value. Of the so-called first

* Dietrich, *Haupts. Zs.* XII, 241, notes that in 17, 48, 61, we meet with verbatim borrowings from Symphosius, 36, 39, 41, are taken sentence for sentence from Aldhelm in 6, 14, 29, 37, 51, 54, certain matter is borrowed. In the second series he marks a freer employment of Symphosius (*Rid.* 66, 84, 85, 86, 91), and a few traits from Aldhelm. In particular riddles, Dietrich's conclusions regarding sources, must be corrected by the light of my study of origins (*supra*).

† L c

‡ XII, 241

§ Dietrich, *Haupts. Zs.* XII, 241, marks the use of opening formulas in old Germanic riddles, particularly in the *Heiðarvarar Saga*. In these *Gǫtur* we meet such beginnings as these: 'What kind of wonder is that which I saw without before the doors of the prince,' 'When I journeyed from home, I saw on the way,' 'I saw in summer upon the mountains,' or 'I saw faring this and that.' It is interesting to note that Heusler, *Zs. d. V. f. Vh.* XI, 133, cites, as an indication of unlikeness between the different numbers of the *Heiðarvarar Gǫtur*, the quite different forms of their beginnings. Petsch discusses at length (pp. 51-58) introductory formulas which have nought to do with the germ or central thought of the popular riddle. We meet similar introductions in the English *Holme Riddles*, *P. M. L. A.* XVIII, 211 ff. Nos. 51, 53, 'As I went on my way, I heard a great wonder'; No. 52, 'As I went through the fields'; No. 111, 'As I went by the way'. But these are mere commonplaces of riddle poetry.

|| *Die Rätsel des Exeterbuches*, p. 8.

¶ Cf. Holthaus, *Anglia* VII, *Anz.* 122.

group (1-60) some twenty-nine lack opening formulas (*Rid* 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 22, 23, 27, 28, 29, 31, 36, 40, 41, 45, 47, 55, 58), of the second group (61-95), twenty-six (*Rid* 61, 62, 63, 64, 66, 67, 71, 72, 73, 74, 77, 78, 79, 80, 81, 82, 83, 85, 86, 88, 89, 91, 92, 93, 94, 95). The absence of opening formulas from the later riddles is not less significant than the lack of these in the first seventeen problems of the collection. Thirty-three of the riddles of the first group have no formal closing (*Rid* 6, 7, 8, 10, 12, 14, 16, 18, 19, 21, 22, 23, 26, 30, 31, 34, 35, 38, 39, 41, 45-55, 57, 59), so with twenty-four of the second group, of which many are incomplete (*Rid* 64, 65, 66, 69, 70, 71, 72, 74, 75, 76, 77, 78, 79, 81, 82, 85, 87-89, 91-95). Thus in the first group fifteen riddles lack all formulas (*Rid* 6, 7, 8, 10, 12, 14, 16, 18, 22, 23, 31, 41, 45, 47, 55), in the second, eighteen, five of which have defective endings, are without them (*Rid* 64, 66, 71, 72, 74, 77, 78, 79, 81, 82, 85, 88, 89, 91, 92, 93, 94, 95). If we are tempted by a similar absence of opening or of closing formulas in many successive riddles (compare *Rid* 3-18, 45-55) to draw the inference that in such cases the order of the *Exeter Book* does not depart from the order of composition, we have strong evidence that the formulas employed are not the additions of a collector, but belong in nearly every case to the original fabric of the problem. The formula is usually bound to the riddle-germ by alliteration, grammar, or syntax, often by all three. Among the more striking of opening formulas thus deeply inwrought into the poems are the following *ic eom wunderlicu wihht* (*Rid* 19, 21, 24 (*wrælllic*), 25, 26), *ic (ge)seah* (*Rid* 20, 32³, 33³, 53, 54, 56, 57, 60, 65, 75, 76), *ic wihht geseah*, and its variations (*Rid* 30, 35, 39, 43, 52, 87), *ic wāt* (*Rid* 44, 50, 59), *ic gefrægn* (*Rid* 46, 48², 49, 68). Note that the first two and the last of these opening formulas are mainly found in successive riddles of certain parts of the collection. The closing formulas are also closely connected with the body of the riddle by alliteration, and often by sequence of thought. Among the more important of these formal closings are *Saga hwæt ic hātte* either alone (*Rid* 11, 20, 24, 63, 67, 73, 80, 83, 86) or with an additional thought (*Rid* 4, 9, 13), *Saga* with a question (*Rid* 2, 3, 36), *Frige hwæt ic hātte* alone (*Rid* 15, 17) or with some addition (*Rid* 27, 28), *Micel is tō hycganne hwæt sēo wihht sȳ* (*Rid* 29, 32, compare variations of this final formula, 33, 36, 42, 68), *Ræd hwæt ic mæne* (*Rid* 62), *Nemnað hȳ sylfe* (*Rid* 58), and yet more elaborate endings (*Rid* 5, 37, 43, 56, 84). It is interesting that each portion

of the collection seems to have its favorite formulas, and that, just as in their common dislike of formal openings, so the earlier riddles of the first group seem to fall in the same category with the problems of the second group either in their entire avoidance of formulas at the close or in their use of *Saga hwæt ic hātte*. Only a very few formulas are independent of the thought and structure of the problem as is so often the case in the *Heiðreks Gátur*. Examples of such an independent opening formula are found in the two first lines of *Rid* 32, 33, but in each case this beginning is followed by the common convention, *ic seah*. So the independent beginning of *Rid* 37 is prefixed to *Rid* 69, a folk-riddle with a formula of its own. The last two lines of *Rid* 40 are unconnected with the riddle, but these are preceded by an elaborate formula woven closely into sense and syntax. The formula, when it appears, is thus evidently regarded not as a vain and isolated supplement to the riddle, but as an essential and vital part of its structure.

Agreement of treatment throughout the collection can be best tested, however, by a careful examination and comparison of the motives and diction of the various riddles. I shall therefore make a cursory survey of the problems from this point of view.

The Storm Riddles (*Rid* 2, 3, 4) are strikingly differentiated from the other riddles in their sustained loftiness of tone. And yet in these poems in which the riddle is the least part of itself, poems which recall rather the sea-passages of the *Andreas*, we find points in common with the smaller problems. *Rid* 2⁸, *þonne ic wudu hrēre* (see 4⁷⁻⁸), explains the central thought of *Rid* 81⁷, *sē þe wudu hrēreð*, and 3⁶, *strēamas stapu bēatað*, suggests 81⁸, *mec stondende strēamas bēatað*. *Rid* 3⁷, *on stealc hleoþa*, and 4²⁶, *stealc stānhleoþu*, find their only parallel in 93⁷, *stealc hlīþo*, a riddle which has something in common with 81 (81⁶, 93²¹). The picture of tottering walls (4⁷⁻¹⁰) is matched by the defective lines 84⁴¹⁻⁴⁴. 4¹⁶, *þe mē wegas tīcneð*, is found elsewhere only in 52⁶, *sē him wegas tīcneþ*. 3¹⁸, *of brimes fæbmum*, appears again *Rid* 11⁶⁻⁷, compare 3¹⁶, 77². Slighter parallels are indicated in the notes. In 6^{8b} the Sword is described as *hondweorc smiþa* as in 21⁷ (compare 27¹⁴, *weorc smiþa*, Book). *Rid* 6 and 7 resemble each other in the spirit of battle. Prehn* points out that 7¹⁻², *Mec gesette . Crist tō compe*, is paralleled in *Rid* 30, where the Sun appears as a fighter against the Moon. The Bird riddles, 8, 9, 10, 11, 25, 58, are closely bound together. The many likenesses

* P 167, note

between the poems of the Swan (8) and the Barnacle Goose (11) go far towards establishing the latter solution. In both *hyrste* is used of 'wings' (8⁴, 11⁸) and *hrægl* of 'coat of feathers' (8¹, 11⁷), the air raises both birds and bears them widely (8²⁻⁶, 11⁹⁻¹¹, compare 58¹, Swallows), and the word *getenge* is found in both problems (8⁸, 11⁴). *Trede* (8¹) appears again in the 'Swallows' riddle (58⁶, *tredað*), which in turn recalls the 'Higora' rune-puzzle in its use of *nemnað* (58⁶, 25⁷). *Rid* 9 closely resembles *Rid* 25 (9¹², 25¹, 9⁴, 25⁶, 9¹⁰, 25⁴) and may have the same solution, 'Jay', while its half-line *hlūde arme* (9⁸) finds its parallel in 58⁴, *hlūde armað* (see also 49²⁻⁸). Compare the 'Cuckoo' riddle, 10^{10a}, *oþþæt ic æwēox[e]*, with 11^{8b}, *on sunde æwōx*. After such comparison of these six riddles, can it be doubted that they all belong to a Bird group, and that they are all from one hand? And yet the group is not isolated but is closely associated with other problems, particularly with its neighbors in the *Exeter Book*. *Rid* 11¹, *Neb was mīn on nearwe*, invites comparison with 22¹, 32⁶, 35⁸, 11^{4a}, *ufan yþum beaht*, with 17^{8a}, *yþum beaht*, 11^{6a}, *hæfde feorh cwico*, with 14⁸ and 74⁶, 11⁶⁷, *of fæðmum brimes*, with 3¹⁸ (*supra*). *Hrægl* and *hyrste* (*supra*) both appear in the first line of *Rid* 12, the companion piece of *Rid* 28, and *hrægl* in 14⁹. Yet another likeness with the Wine or Mead group (12, 28, 29) is found in the two pictures of the haunts of the Swallows and of the Bees (58², *ofer beorghleopa*, 28², *of burghleopum*). *Rid* 12 and 28 are obviously mates, as are 13 and 39 (compare also 72). *Rid* 13 is associated slightly with the riddle of Night-debauch (*Rid* 12) by its ninth line, *dol druncmennan deorcum nihtum*, through 13^{8b}, *wegeð ond þyð*, with 22⁶, *wegeð mec ond þyð*, by the introduction of the *wonfeax* *Wale* (8 a), with 53^{8a}, *wonfāh* *Wale*, and by the peculiar idiom in 13^{18a} with 26⁸. I have already noted close parallels between the vocabulary of *Rid* 14 and preceding riddles (14⁹⁻¹⁰, *hrægl*, *frætwe*, 8¹⁶, 14⁸, 11⁶, 14¹¹¹, *turf tredan*, 8¹, *hrūsan trede*) 14^{4b}, *Sweotol ond gesýne*, reappears 40⁸. *Rid* 15 has no points of likeness to the neighboring riddles, save to them all in its lack of opening formula, and to 17 in its close, but, as E. Muller* early pointed out, it closely resembles *Rid* 80, which has the same theme (see notes under 80 for common traits), and suggests the 'Beam' and 'Beaker' riddles (31⁶, 64⁴). Compare also 15¹² with 21¹², 56¹, 57¹¹, 64⁸, 68¹⁷. *Rid* 16 contains not only many hapax-legomena,† but many expressions found only here and in

* *Cothener Programm*, 1861, p. 18.

† Herzfeld, pp. 10-12, McLean, *Old and Middle English Reader*, 1893, p. xxxi.

close companions in the *Exeter Book* 16⁸, *beadowwæpen* (18⁸, *beadowwæpnun*), 16²⁵, *tōsæleþ* (17⁵), 16²⁸, *huldepilum* (18⁸, *hyldepilas*). Other similarities in word-use are 16¹¹, *hum bið ðeað wrotod* (cf 16⁶, 21²⁴, 85⁷), 16²⁰, *mæghuige* (cf 21²⁰), 16¹², *eaforan* (21²¹), 16⁸, *wic būge* (8²). *Rid* 17 has phrases in common with 11 and 16 (*supra*). *Rid* 18, in the phrasing of three of its motives (18⁴, 24^{8,9}, 18^{5,6}, 24⁶, 18⁶, 24^{12,13}), closely resembles 24, 'Bow'*. *Rid* 20 and 65 form a riddle-pair, associated as they are not only by likeness of runes but by their very phrasing (20¹, 65¹, compare here another runic riddle, 75¹). *Hygewloncne* is found only here (20^{2a}) and 46⁴ (*hygewlonc*). *Rid* 21 has many points of contact with other problems of like subject, notably with 24 (21¹ reappears very slightly changed, 24²), and the motive of the relation of the weapon to its *waldend* is common to both (21⁴, 24⁶), with 6 (21⁷, 6^{7,8}, 21¹⁶, 6⁴, 21¹⁷, 6¹⁰, see Prehn, p. 187), with 16 (*supra*), with 56 (21^{6,8}, 9¹⁰, description of treasures, 56^{2,3}, 21¹², 56¹), with 71 (21^{6,8}, 71⁶, 21²⁸, 71⁸), with 54 and 73 in the weapon's *Klagelied*. In its opening line *Rid* 22 invites comparison with 11¹, 32⁶, 35⁸. Still another likeness between 22¹⁴ and 35², the teeth of both, is pointed out by Prehn, † but this is perhaps produced by the nature of the subjects. *Rid* 22⁵, *weged mec ond þyþ*, is very similar to 13⁸ (*supra*), 22⁷, *brungen of bearwe*, to 28², *brungen of bearwum*, and 22^{8b}, *hæbbe (ic) wundra fela*, reappears 83^{10b}. *Rid* 23 has also its parallels. 23^{16a}, *nē lagu drēfde*, recalls 8², and 23^{16b}, *nē on lyfte fīlag*, suggests 52⁴, 23⁷, *þā geþræc*, is found only 3² (see 4⁶¹), and the negative method of the problem is also that of 40. I have already discussed the relation of 24, 'Bow,' to the earlier weapon problems (18, 21), and of 25 to the Bird group (8, 9, 10, 11, 58). *Rid* 26 is not only the mate to the later 'Onion' riddle, 66 (26^{2b,3}, 66^{6,6}, 26⁸, 66^{2b,8b}, 26^{9,1}, 66^{8,1})‡ but is the first of the obscene riddles of the collection (26⁶⁻¹¹, 46⁸, 62^{9,9}). *Rid* 27, 'Book,' has not a little in common with the riddles of similar theme, 52, 'Pen and Fingers' (27⁹, 52⁷(?), 27¹¹, 52²¹); 93, 'Inkhorn' (27⁵⁻⁶, 93¹⁵, 61¹²⁻¹⁴, 27⁹, 93²², 27⁷, 93²⁰, compare 52⁴), 68, 'Bible' (27¹⁸, 68¹⁷, 27^{18f}, 68¹¹), and 50, 'Bookcase' (27²⁸, *gífre*, 50⁸ *gífrum lacum*). *Rid*. 27 and 28 touch each other closely at one point (27^{11,12}, *mec sibban . . hæleð*, 28⁵, *hæleð mec sibban*). *Rid* 28 is certainly a companion piece to 12 (*supra*). In the description of the bees it suggests the Bird riddles, 8, 58

* The relation of *Rid* 18 to 24 has been set forth by the writer in *M L N XXI*, 100. Trautmann, *BB XIX*, 180-184, seeks to connect it with 50.

† P 272

‡ Cf *M L N XXI*, 105

(28^{2b} *burghleopum*, 58^{2a} *beorghleopa*, 28^{8 5}, 8⁸, 58¹), in its association of Honey and Mead it explains some enigmatic lines in 80 (28^{2a}, *brungen of bearwum*, 80⁶, *Hæbbe mē on bōsme þæt on bearwe gewēox*), * in its picture of the mead-hall it recalls 15^{11 16}, 21¹², 57¹¹, † and furnishes a contrast to 29 (28^{8 9}, 29^{8 10}), to which it bears a general likeness, and in the sorrow caused by its contact it deals with a favorite motive of these enigmas (28⁹, 7⁸, 16²⁵, 24¹⁰, 26^{9 10}) ‡ Except in its suggested contrast to 28 (*supra*), and in the likeness of its closing formula to 32²⁸⁻²⁴, *Rid* 29 has nothing in common with its fellows *Rid* 30, as I have pointed out at length, § is bound by nearly all of its motives to 95 (30^{2 4}, 95^{5 1}, 30⁵, 95^{6 1}, 30⁸, 95¹⁻³, 30¹³⁻¹⁴, 95¹⁰⁻¹³), the Sun's power as a fighter (30⁹⁻¹¹) reminds us of 7^{1 5}, and the Moon's sad exile of 40 (*infra*), and the last motive of the riddle is very similar to that of 83¹²⁻¹⁴. Only one or two phrases in *Rid* 31 suggest other riddles 31⁴, *bearu blōwende*, recalls 2⁹, *bearwas blēdhwate*, and 31⁵, *weras cyssað*, the 'Horn' and 'Beaker' enigmas (15⁸, 64⁴). Dietrich || finds in 31⁷⁻⁹ 'Taufwasser,' the motive of 84⁸⁸, but this relation is more than doubtful. We have already seen that *Rid* 32 is connected through its opening formula with the next riddle, 33¹⁻³, and through its closing lines with 29¹²⁻¹³. Its sixth line, *Niferweard was neð hyre*, closely resembles 22¹, 35⁸ (*supra*), and its eighth, *nō hwæpre flēogan mæg, nē fela gongan*, 59⁸, *ne fela rīdeð, nē flēogan mæg* *Rid* 32¹⁴ and 59¹⁰⁻¹¹ contain the same motive, and *hord warað* is found only 32²¹, 93²⁰. Like the Flute (61⁸⁻¹⁰), the subject of this enigma speaks to men at the feast (32¹²⁻¹⁴). Apart from its likeness to 32, *Rid* 33 has points of contact with many other riddles (33⁵, 40¹⁰, 33⁶, 59¹, 81⁸, 86⁶, 93²⁵, 33¹³, 95⁸⁻⁹). Prehn has noted ¶ the very close verbal agreement between 34⁹⁻¹⁰ and 42^{2 4}. Compare with this the phrasing of 84⁴, a poem that contains general references to Ice (84^{85 89}), the subject of 34, and mark a different expression of the same motive, 38⁸. I have already pointed out the likeness of 35⁸ to 11¹, 22¹, and, particularly, 32⁶ (*supra*). 35⁴ bears a certain similarity to 30⁴, and 35⁷⁻⁸ has much in common with 71²⁻³. *Rid* 36 occupies an isolated position among the riddles. Prehn** to the contrary, it bears no relation to 57, and only a slight resemblance to 71, and even the closing formula does not appear in the older version of the problem. It is

* E. Muller, p. 19, Trautmann, *BB* XIX, 206

‡ Dietrich, *Haupts. Zs.* XII, 245

|| XI, 469

¶ Pp. 211, 276

† Prehn, p. 196

§ *M L N* XXI, 104

** P. 207

strikingly significant that it is linked by a single motive to 41 (36⁹, *āwāfan wyrda cræftum*, 41⁸⁶, *wrētilice gewefen wundoncræftu*), to which it is closely bound through its similar relation to Aldhelm. The opening formula of *Rid* 37 is prefixed without reason to 69, and the problem has a general likeness to other monster-riddles (37⁸⁷⁻⁸, 81²⁵, 86⁸⁻⁷). *Rid* 38 is a companion-piece to 87, which reproduces its first lines. These lines (38¹⁻³) also suggest 19² and the fragment 89, while the closing line of the problem recalls the world-old motive of 34⁹ (*supra*). *Rid* 39 is nearly related to the riddles of similar import, 13, 72 (39³, 72⁵⁻⁸, 39⁶⁻⁷, 13^{1-4 14-15}). *Rid* 40 belongs to the group of Sun and Moon riddles, 7, 30, 95 the departure and dreary exile of 'the wight' (40⁶⁻⁹) are described 30⁹⁻¹¹, the wide wanderings are pictured 40¹⁶⁻¹⁷, 95³, the comfort brought to man is mentioned 40¹⁹, 7⁷, and the silence and lore of the subject appear 40^{3-4 12 21-22} and 95⁷⁻¹⁰. The contrasts of 40 suggest the method of 41, and its many negatives that of 23. The close relation of 41 to 67 and its connection with 36 will be discussed in the notes, with the other problems it has almost nothing in common. Under *Rid* 34 I have indicated the likeness of 42²⁴ to 34⁹⁻¹⁰ and 84⁴. The closing formula of 42 binds it to 29, which it also resembles in its use of superlatives (42⁸⁻⁴, 29²⁻³) and its employment of *brūcen* (42⁷, see 29¹⁰, *brūceð*). I find a few parallels to *Rid* 43 its opening formula appears frequently in the *Riddles*, equivalents of *hwitlōc* (43⁸) are elsewhere used to suggest fair beauty (41⁹⁸, 80⁴), *wlanc* is employed in the same context (26⁷, *mōdwlanc*) and *weorc* in the same sense (55¹⁰), *on flette* (43⁵) is a not uncommon phrase (56², 57¹², *on flet*), and *werum at wīne* (43¹⁶) suggests *wer at wīne* (47¹). A parallel to 44¹, *indryhtne æþelum ðeorne*, is found in 95¹, *indryhten ond eorlum cūð*, to 44², *grest*, in 4³⁰, 8⁹, 23¹⁵,* etc., to the reference to the Earth as *mōddor ond sweostor* (44¹⁴) in 83⁵, *eorpan brōþor* † *Rid* 45 is one of the group of obscene riddles, and therefore has not a little in common with 26, 46, 55, 62, 63, 64 (45⁸, 26⁴, 45⁵, 63⁷), its closest analogue is 55 (45⁸, 55⁵, 45⁴⁻⁵, 55²⁻⁴). *Rid* 46 is also bound closely to others of its class (46^{1a}, 55^{2a}; 46^{1b}, 55^{5b}, 62^{2a}, 46³, 26⁷, 46^{5b}, 26⁶), and, in its use of *hygewlonc*, has a slight connection with 20², *hygewloncne*, the only other occurrence of the word. The world-riddle 47 has nothing in common with the other

* Cf Dietrich, *Haupts* Zs XII, 245

† Cf Anglo Saxon *Prose Riddle*, Greim, *Bibl der angelsächsischen Poesie* II, 410. See note to 44¹⁴

problems of the collection save the likeness of 47^{1a} to 43^{16a} (*supra*) *Rid* 48 is, however, connected with other riddles its second line is similar to the opening formulas of 46¹, 49¹, and the use of *stapol* (48⁵) invites comparison with 26⁴, 71², 88²⁵, 92³, while its last motive (48⁴⁻⁵) is not unlike 50¹⁰⁻¹¹. As Dietrich long ago pointed out,* 49 is a companion-piece to 60, as a likeness in all motives proclaims it is associated by the phrase *hlūde stefne ne cirmde* (49²⁻⁸) with the Bird riddles (9⁸, *hlūde cirne*, 58⁴, *hlūde cirmað*) *Rid* 50 has many analogues *Gefrum lācum* (50⁸) and *tō nytte* (50⁹) connect it with the Book riddle (27^{27 28}), while its first and last motives may have been suggested by the well-known problem of the Bookmoth (48⁶⁻⁶) It bears an interesting relation to its neighbor 51 (50², *dumban*, 51², *dumbum*, 50⁹, 51², *tō nytte*, 50⁶, 51⁸, the 'feeding' of both), and it has points of contact with 58 and 72 (50⁴⁻⁵, *se wonna þegn sweart ond saloneb*, 72¹⁰, *sweartum hyrde*, 58^{8a}, *swearte salopāde*) Trautmann points out † like traits of the subjects of 50 and 18 both work by day (50², 18⁸), both swallow (18⁷, 50^{2 11}), and both conceal costly treasures (50⁶, 18⁹⁻¹⁰) *Rid* 51 is connected not only with 50, but, through its first line *Wiga is on eorþan wundrum ācenned*, with 84¹, *Ān wiht is wundrum ācenned* The likeness pointed out by Trautmann ‡ between 52 and 27 has already been illustrated 52^{4b}, MS *fleotgan lyfte*, recalls 23¹⁸ *on lyfte flēag* (cf 74⁸), 52^{5a}, *deaf under jþe*, appears again, 74⁴, and 52^{6b}, *sē him wegas tēcneþ*, reproduces 4^{16b} The *wonfāh* *Wale* of 53^{6a} reminds us of the *wonfeax* *Wale* of 13^{8a} *Rid* 54 has much in common with 73 (54⁸, 73¹⁻², 54⁴ *frōd dagum*, 73³, *gēarum fiðdne*, 83¹, 93⁶) and 92 (*infra*) Its motive of wretched change of state is the leading idea of 27, 73, 83, 93 Like the others of the group of obscene riddles, *Rid* 55 is closely associated with its fellows its relations to 45 have been indicated, *tillīc esne* appears only 55⁸¹, 64^{5a}, 55⁶, *worhte his willan*, is paralleled by 64⁷, *wyrceð his willan*, 55², MS *in winc sele*, may be corrected in the light of 46¹, *in wincle*, 55¹⁰, *þæs weorces*, recalls the like use of the phrase, 43⁴ *Rid* 56 is nearly akin, in its first lines, to 57¹⁰⁻¹², and 56⁴¹, *searobunden*, also resembles 57⁶⁻⁸, *searwum gebunden* Prehn § regards 56 as a companion to 21, 'Sword', though this is an overstatement, there are certain likenesses between the two (56²⁻⁸, 21^{6-8 9-10}, 56¹, 21¹², a common formula) *Rid* 57 is not only associated with 56, but its vocabulary bears in two

* *Haupts* Zs XI, 474† *Ib* XIX, 197-‡ *BB* XIX, 183-184§ *P* 279

lines (57⁷⁻⁸) a distant resemblance to 52^{4b 5b} Prehn * fails to establish any connection between this and 36 The relation of 58 to the other *Brd* riddles has been discussed at length (*supra*), and its parallels to other problems sufficiently indicated (58^{2a}, 28², 58^{8a}, 50⁵¹, 58^{4b}, 49²⁻¹) *Rid* 59 has no near analogues, but 59^{1a}, *ānfēte*, suggests 33⁶, 81⁴, 93²⁵, 59²⁻⁸ repeats the motive of 32⁸, and 59¹⁰⁻¹¹ that of 32¹⁴ The enumeration of strange physical traits (59⁷⁻⁹) gives it a place among monster-riddles (cf 33, 81, 86) As we have already seen, 60 is a mate to 49 *Rid* 61 is bound to the other riddles by its companionship in the *Exeter Book* (122b-123a) with the second form of 31 Its first lines bear a general likeness to 77¹⁻², and 61¹², *seaxes ord*, reappears, 77⁶ Prehn † has pointed out the similarity of 61⁹ to 32^{8 12-14}, and of 61¹²⁻¹⁴ to 27⁵⁻⁶ (cf 93^{16f})

The first problems of the so-called second series are closely bound to those of the first group *Rid* 62 is an obscene riddle, and, as such, is a near kinsman of 26 and 46 (62^{6 9}, 26⁶⁻¹¹, 46^{1 8}), and of the next coarse enigma (62⁶, *on nearo*, so 63⁸) *Rid* 63 is thus bound not only to its precursor, but to its follower, 64 (63⁵, 64⁶, *hȳð*), and to the other puzzles of double meaning (63⁸, 55⁴, 63⁷, 45⁵, 63⁸, 26⁵, *nāthwær*, 46¹, 55⁵, 62⁹, *nāthwæt*) The relation of the ambiguous 64⁴⁻⁷ to 55 and 63 has been shown (*supra*) but 64^{2b 8b}, *forð boren þær guman druncað* must be compared with 56¹⁻², 57¹¹⁻¹², and 64⁴⁻⁶, *mec cysseð mūþe*, with the riddles of 'Horn' and 'Cross,' 15², 31⁶ *Rid* 65 is the companion-piece to 20 (*supra*), and 66 to 26 Dietrich ‡ has pointed out the likeness between 66⁸¹, *hafað mec on headre*, and 21¹³, *healdeð mec on heafore* The interesting connection between 41 and 67 has been already mentioned *Rid* 67 has also something in common with the vocabulary of the fragment 94 (67^{2b}, *leohtre þonne mōna*, 94⁶⁻⁷, *leoðre þonne þis leoht eall, leohtre þonne w*, 67⁶¹, *heofonas oferstige*, 94²¹, *hȳrre þonne heofon*) *Rid* 68 abounds in words and phrases of the riddle-poetry 68¹, *ic gefrægn*, 46¹, 48², 49¹, 68², *wrūðlice wiht*, 43¹, 52¹, 70¹, 68⁹, *fēt nē f[olme]*, 32⁷, 40¹⁰, 68¹²⁻¹⁸, general likeness to 27^{16f}, 68^{17a}, *golde gegierwed*, 27¹⁸ *gierede mec mid golde*, 68^{17b}, *þær guman druncon*, 56¹, 57¹¹, 64⁸, 68¹⁸, *since ond seolfre*, 56⁴ The opening formula of 37 precedes the one-line folk-riddle 69 *Rid* 70 is related by its subject to 32, but its likeness to other riddles lies chiefly in its diction, the use of single words found elsewhere in the collection 70², *singeð*, 32⁸, 70², *sīdan* and *swēora*, 73¹⁸, 86⁶⁻⁷, 70^{8a}, *orþoncum*, 78^{7a}, *þurh orþonc*, 70⁸, *eaxe*, 73¹⁶, 86⁶, 70^{4a}, *on gescyldrum*,

* P 233

† P 237

‡ *Haupts Zs* XII, 250

41¹⁰⁸, 70¹⁵, *wrætllic(e)*, passim, 70^{6b}, *hæleþum tō nytte*, 27²⁷, 51², etc 71 has many analogues 71¹, *ic eom rices æht*, 79¹, *ic eom æþelinges æht*, 71^{2a}, *stið ond stēap wong*, 36¹⁻², * 71²⁻³, *stapol wyrtia wlitetorhtra*, 35⁷⁻⁸, *þā wlitigan wyrtrum fæste on stapolwonge*, 71⁵⁻⁶, *wēpeð for gripe minnum*, 93¹⁹, *nē for wunde wēop* As a riddle of the Sword, it is closely connected with problems having the same theme 71³⁻⁴, *wrāþra lāf, fýres ond fēole*, 6^{7b}, *homera lāfe* (*Beow* 1033, *fēla lāf*, 'sword'), 71⁵, *wīre geweorþad*, 21^{4a 10b 32a}, 71^{6b}, *sē þe gold wigeð*, 21⁶⁻⁸, *ic sinc wege gold ofer gearðas* ('Sword'), 71^{8a}, *hringum gehyrsted*, 21^{28b} *þe mē hringas geaf* ('Sword') *Rid* 72 is connected by its subject ('Ox') and two of its motives with the pair 13 and 39 (72⁵⁻⁸, *fēower teah biðþor*, 39³⁻⁴, *fēower wellan*, etc, 72¹⁰⁻¹², 13¹⁻²) The misery of the subject (72¹²⁻¹³) is a common riddle-topic (21¹⁷, 54⁵, 81⁶, 93²¹) I have already noticed the likeness of 73 to 54 save in its monster traits (see *supra* under 70), it has nothing in common with any other problems *Rid* 74^a, *flēah mid fuglum*, recalls 23¹⁵, 52⁴, 74^{4a}, *dēaf under yþe*, is identical with 52^{5a}, and 74^{5b}, *hæfde ferð cwicu*, very similar to 11⁶, 14⁸ The tiny runic riddle 75 is exactly in the manner of other runic problems, 20¹⁻⁸, 65¹, while the inversion of the runes (75²) recalls 24¹, *Agof* The single line of 76 employs the opening formula of 75 Under 61 I have noted the slight parallels between that riddle and 77 (77¹⁻², 61¹⁻², 77⁶, *seaxes orde*, 61¹², 27⁵⁻⁶) The closest analogue to 77 is the fragment 78 77², *mec yþa wrugon*, 78¹, *yþum bewurgene* (compare 3¹⁵), 77^{8a}, *fēþelcæse*, 78², [*l*]as cyn, 77^{8b}, *Oft ic flōde*, 78^{1a}, *Oft ic flōdas* *Rid* 79, whose single line may be but a variant of 80¹, recalls 71^{1a} (*supra*) Muller and Trautmann have invited attention to the close relation between the two Horn riddles, 15 and 80 (*supra*) 80², *fyrdrinces gefara*, 15¹⁸, *fyrdsceorþ*, 80⁸⁻⁵, the serving of mead by the lady, 15⁸⁻⁹, 80⁷⁻⁸, *on wloncum wuge rīde*, 15^{5-6 18-14}, 80^{8b}, *heard is mīn tunge*, 15^{4 16 18}, 80^{8b 7a}, 15^{8 4 5 6} etc, *hwīlum* The mention of honey (mead), 80⁶, *hæbbe mē on bōsme þæt on bearwe geuēox*, recalls the mead of 28², *brungen of bearwum*, and 80⁸⁻⁴, *Cwēn hwitlocedu*, suggests 43^{8b}, *hwitloc* *Rid* 81 has an affinity to the Storm riddles (81⁷, *sē þe wudu hrēreð* (wind), 2⁸, *ic wudu hrēre* (wind), 81⁸, *strēamas bēatað*, 3⁶), its monster traits (81²⁻⁵) invite comparison with 59⁷⁻⁸, 86^{8 7}, 37^{7 7-8}, and its wretchedness with 21¹⁷, 54⁵, 72¹⁸, 93²¹ The fourth line of the fragment 82, [*f*]ell nē flāsc, reminds us of 77⁵ In 83, the Ore's sad change of state recalls the themes of 27, 54, 73, 93, and

* Prehn, p 242, note

its lack of redress (83^{8b}, *ic him yfle ne mōt*) is akin to the Sword's and Horn's failure to avenge (21¹⁷, 93¹⁹) 83^{4b}, *Nū mē fāh warað*, strongly resembles 93²⁶, *Nū mīn hord warað hīpende fēond*, 83^{10b}, *Hæbbe ic wundra fela*, reproduces 22^{8b}, *hæbbe wundra fela*, and 83¹²⁻¹⁴ contains exactly the closing motive of the Sun and Moon riddles, 30¹⁸⁻¹⁴, 95¹⁰⁻¹⁴ *Rid* 84 is more or less intimately connected with many other riddles. Its first line is but a variant of 51¹ (*supra*), 84⁴⁻²⁰, in the theme of Water and Fish, anticipates 85, while the phrasing of 84⁴, *Mōdor is monigra mēira wihtra*, recalls 42², *mōddor monigra cynna*, 84⁶⁻⁹ bears a general likeness to 40²²⁻²⁴. Prehn* discovers a resemblance between 84⁹⁻¹⁰ and 41¹⁻⁸, and between 84^{8b} and 41^{6b}, but this is faint and may well be coincidence. And Dietrich† finds a relation between the 'Taufwasser' of 84^{8b}, *firene dwāscēð* and 31⁷⁻⁹ (cf 84²⁵, 31⁵⁻⁶), but this is very doubtful. The likeness of 84²⁻⁸ 41⁴⁻⁴⁴ to the Storm riddles, 2², 3^{5b}, and 4⁷⁻¹⁰, lies probably in the demands of similar subjects. As has just been noted, *Rid* 85 treats a theme suggested in 84. While the description of Water, 85^{5b}, *hē scwal rinnan forð*, is founded upon the Latin of Symphosius (see 'Originals and Analogues'), yet it may be compared with 84^{2b}, *hafað i yne strongne*, and 84⁵, *fāger fērende fundað æfre*. 85⁸, *ic eom swiſtre þonne hē*, is quite in the manner of 41⁷⁴, *ic eom swīpra þonne hē* (cf 41²⁸⁻²⁸), and 85⁷, *mē bið ðeað witoð*, reproduces 16¹¹, *him bið ðeað witoð* (cf 16⁰), a phrase found only here. 85^{2b}, *unc drihten scōp*, parallels 88¹⁷, *unc gescōp meotud*. Save in its monster traits (cf 32, 33, 37, 59, 81), *Rid* 86 has little in common with other riddles. Its opening formula, *Wihtra cwōm gongan*, recalls 34¹, *Wihtra cwōm līpan*, and 55¹, *Hyse cwōm gangan*, and 86², *monige mōde snottre*, repeats 84³⁴. *Rid* 87 is another version of 38, repeating many of its expressions (*supra*), while its first line, *wombe hæfde micle*, connects it with 19⁸, *wīde wombe*, and 89², *wihtra wombe hæfde* [e]. *Rid* 88 and 93 form a splendid pair, with the theme 'Staghorn'. The motive of brotherly love, of which so much is made in 88, is not employed in 93, but the two motives of dispossession by younger brothers and of injuries from the knife appear in both (88¹⁸⁻²⁰, 93¹⁸⁻¹⁴, 88⁸²⁻⁸⁸, 93^{18f}). I have noted the slight likeness of the fragment 89 to 19, 38, 87. The Latin riddle 90, in its formulas (90¹⁻⁸) and its 'monster' characteristics, is not very different from its neighbors. To *Rid* 91 I discover no parallels among the riddles save in the use of the *comitatus* motive. In its picture of the change from tree to weapon, 92 recalls 54 (92^{1b}, *bēam*

† Pp 252, 253

‡ XI, 469, 485.

on holte, 54¹, on bearwe bēam, 92^{8a}, wynnstapol, 54^{2b}, þæt trēow wæs on wynne, 92^{5a}, hildewēpen, 54^{9b}, hildegeste) and 73, and 92¹¹, brūnra bēot, is explained by 41¹⁰⁶⁻¹⁰⁷. Apart from its close relation to its fellow, 88, *Rid* 93 touches nearly many other problems 93⁶, dægrīme frōd, 54⁴, frōd dagum, 73⁸, gēarum frōdne, 83¹, frōd wæs mīn fromcynn, 93¹, stealc hlāþo, 3⁷, 4²⁶, 93¹⁰, 13¹, 16²⁻¹⁷, 63^{1*}, 93¹⁵⁻¹⁸, 27⁶, 61¹² (*supra*), 93^{19a}, nē for wunde wēop, 71⁵⁻⁶, Wēpeð for gripe mīnum, 93¹³⁻²⁰, lack of revenge, 21¹⁷, 83⁸, 93²¹, ic āglāca ealle þolage, 81⁶, Āglāc drōge, 93²², 6⁹, 93²²⁻²⁸, Nū ic blace swelge wuda ond wætre, 27⁹, bēamtelge swealg, 93²⁷⁻²⁹, 27⁷⁻¹⁰, 93²⁶, 83⁴⁻⁵ (*supra*). I have pointed out under 67 the relation of the fragment 94 to that 'Creation' riddle. As has been shown, *Rid* 95 is bound by nearly all of its motives to its mate, 30 (*supra*). Through its closeness to men, its wanderings, its lore, and its silence, the subject recalls a riddle of like theme, 40 (95¹⁻⁸, 40¹⁻⁸, 95⁸, 40¹⁶⁻¹⁷, 95⁷⁻⁹, 40²⁻⁴ 21-22, 95⁹⁻¹⁰, 40¹²). *Rid* 95 employs the phrases of other problems 95¹, Ic eom indryhten ond eorlum cūð, 44¹, Ic wāt indryhtne æþelum dēorne, 95², rīcum ond hēanum, 33^{18a}, rīce ond hēane, 95¹, snottre men, 86², monige mōde snottre, 84²⁴, mon mōde snottor. The closing motive of 95 is found not only in 30¹⁸⁻¹⁴, but in 83¹²⁻¹⁴ (*supra*).

Such likenesses as I have pointed out between the various riddles are sufficiently striking to establish homogeneity, and indeed they often compel belief in the presence of a single hand in many of the problems. Bulbring fails completely to grasp the true character of the enigmas of the *Exeter Book* when he declares † 'Wie man bei einer Sammlung von Volkshieder schwerlich an einen einzigen Verfasser denken wird, so darf man es meines erachtens ebensowenig bei diesen Ratseln, die mit geringen Ausnahmen doch auch ein Produkt der Volkspoesie sind.' It is obviously absurd to class our riddles with folk-songs. As I have long since shown,‡ they teem with popular elements and motives, but they are almost without exception literary enigmas from the hand of the artist. In such compositions as the poems of the Storm (2, 3, 4), Badger (16), Sword (21), Book (27), Lance (73), Water (84), and the Horn cycle (15, 80, 88, 93), the reader soon becomes aware that the riddle is the least part of itself, that concealment of solution has been forgotten in the joy of creation.

* See Prehn, p. 260, note.

† *Litt. Bl.* XII, 1891, Sp. 156, cited with hearty approval by Herzfeld, *Herrigs Archiv* CVI (N. S. VI), 1901, p. 390.

‡ *M. L. N.* XVIII (1903), 97 f., see also *supra*. Cf. Brandl, *Grundriss* II, 972.

Even, in the shorter problems, the riddle-maker, draw though he may from the stores of the folk, shapes anew with loving art the story of the ingratitude of the Cuckoo (10), the fate of the Ox (13), the labors of the Plow (22) and the Rake (35), the journeys of the Ship (33), or else, by the aid of runes, converts into logographs or word-riddles of the study such commonplaces of folk-poetry as the themes of the Cock (43) and Man on Horseback with Hawk (20, 65). Even in the small number of riddles which, in tense, terse, pointed style and absence of epic breadth, in freedom from all that is clerkly or bookish, seem to bear clearly the stamp of popular production (53, 58, 66, 70, etc.), the many parallels to other problems (*supra*) mark the presence of the craftsman. In those very puzzles whose smut and smiles point directly to a humble origin (26, 45, 46, 55, 63) we detect (*supra*), amid the coarseness of the cottage, the leer of a prurient reworker.

The *Riddles*, then, are homogeneous in their artistry. One of the finest proofs of this lies in the striking circumstance that almost every dark saying or obscure periphrase in our poems finds illuminating explanation elsewhere in the collection. To indicate a few examples out of many: 81^{7b}, *sē þe wudu hrēreð*, is revealed as 'the wind' in the light of 2⁸, *ic wudu hrēre*, 80⁶, *Hæbbe mē on bōsme þæt on bearnwe geivēox*, is interpreted by reference to the description of Honey in 28², the enigmatic phrase *brūnra bēot* immediately becomes clear by comparison with the picture of the swine, dark and joyous, in the beech wood, 41^{106 107}, and 95⁵, *hīpendra hyht*, is seen to be but a circumlocution for *hīð*, 'booty,' when read side by side with 30⁴⁹. The homogeneity of the collection is further attested by the dominance in very many of our riddles of the two motives of 'utility' and 'comitatus,' which play but a small part in other enigmas of the Old English period. These will be discussed at length in a later chapter.

Now if certain art-riddles are found grouped in what is really a single collection, if, moreover, these riddles, after close analysis, are found to be homogeneous in their diction, if, too, large collections from single hands were common at that period, — the burden of proof rests not upon him who argues for unity of authorship, since every precedent and presumption are in his favor, but upon him who champions diversity of origin. The need of such strong destructive evidence is totally disregarded by Trautmann in his bald assertion * 'Diese entstammen verschiedenen

* *Kynewulf*, p. 41

zeiten und dichten' Brandl, who holds the same view,* gives, however, certain reasons for his opinion. The second group seems to him separated from the first by the second appearance of *Rid* 31, but that the *Exeter Book* modernizer or scribe chose to insert in a position isolated from both groups a variant version of a riddle already given proves, of course, nothing against the unity of the collection. The contrast between the edifying tone of certain enigmas and the coarseness of their near neighbors seems at first sight to indicate different hands but the points of contact between the lofty and the low often forbid such a conclusion. Runes and riddry meet in *Rid* 43, court and cottage clash in *Rid* 62, the literary and the popular blend in *Rid* 13 and 64, *Rid* 66, with its Symphosius motive, is closely related to *Rid* 26, the grossest of its greasy sort. Subject-matter is evidently small criterion of origin.

Further evidence against the unity of the collection is furnished by Barnouw†. The *Riddles* differ so widely from one another in their use of articles that if this be a trustworthy test of date, they may well be regarded as the products of different periods. 'Some of them that employ articles freely (24, 43) may be contemporary with Cynewulf, while others that are sparing in the use of these (16, 23, etc.) are doubtless earlier in time'. Deductions drawn from such evidence are dangerous, and one refuses to follow Barnouw when he goes to the length of assigning *Rid* 38, 39, 69, to a later date than *Rid* 30, 35, 37, because in the former group the opening formula is *ic þā wiht(e) geseah*, in the latter *ic wiht geseah*‡. The weak adjective without an article is to Barnouw proof of an early date, and he differentiates the *Riddles* accordingly§. He regards *Rid* 13 as one of the oldest of the riddles on account of the absolute use of weak adjective without article in the phrase *hygegālan hond* (13¹²). The survival of an archaic form in a poetical text is surely no proof of antiquity||.

* *Pauls Grundriss*² II, 970.

† *Der bestimmte Artikel im Altenglischen*, p. 211.

‡ Barnouw (p. 211) notes that the following riddles are quite without articles 3, 6, 9, 11, 13, 14, 15, 18, 20, 22, 37 (1-8), 51, 52, 53, 58, 59, 63, 64, 66, 67, 71, 72, 74, 80, 83, 85, 86, and the fragments 19, 75, 76, 77, 78, 79, 82, 87, 89, 92.

§ In addition to instrumental forms already cited (4⁴⁴, 41^{67 90 94}, 57⁸⁻¹⁰), Barnouw records the following instances of weak adjectives without an article 4⁸, *bearm brādan* (?), 4⁴², *eorpan gesceafte*, 38⁸, *mægenrōfa mon*, 41⁶⁵, *hrīm heorugrimma*, 49⁶, *rēadan goides* (contrast 52⁷, 56⁶), 83¹⁸, *dýran cræfles*, 93¹¹⁻¹², *hāra forst*.

|| Note the appearance of weak adjectives without definite articles in a late poem, *Brunanburh*, 61-62, *salowigpādan* and *hyrnednebban*.

Although Barnouw's arguments have been accepted by Brandl in his *Grundriss* article as infallible criteria of date not only of the *Riddles*, but of all other Anglo-Saxon poems, they seem to me to carry little weight. The normalizing of later scribes,* and 'the tendency to archaize, to use traditional formulas and expressions, so strong in Anglo-Saxon poetry,'† render this test almost valueless. The use of the article in early Greek poetry is closely analogous to that in Old English verse. But the classical scholar, who, on account of the absence or presence of articles, assigned the various fragments of Alcaeus to different hands, ascribed the tragic choruses of Aeschylus to an earlier date than the non-lyric portions of the dramas, and labeled as Homeric in time the epic conventions of Apollonius Rhodius, would be speedily laughed out of court.

A much more important argument remains—that based upon the evidence furnished by the use of sources. We have already seen that, with the same data, Dietrich and Holthaus reached exactly opposite conclusions in regard to the unity of the collection. But the value of their reasoning was impaired by the incorrectness of their data—supposedly close literary relations between Latin and Anglo-Saxon enigmas, where often none at all existed. In the methods of direct and indirect borrowing that our study of the sources of the several problems‡ has revealed, there are but few certain indications of difference of origin. The habit of mind which either works in perfect liberty, or else, gathering a useful hint here, a happy phrase there, gives delightfully fresh and new forms to current motives and ancient traditions, but which never yields itself slavishly to its models, is the dominant mood in the *Riddles* and points rather to one poet of free spirit than to many men of many times. And yet all the *Exeter Book Riddles* can hardly be from one hand. The servilely imitative temper of Aldhelm's translator in the enigmas of the 'Mail-coat' and 'Creation' (*Rid* 36, 41) differs so utterly from the prevailing tone of the collection, which is at its highest in the unchecked range of imagination of the 'Storm' riddles (2-4), that this inferiority cannot be explained with Dietrich by the changing inclination of one poet §. As will be shown later in my notes to *Rid* 41, there is good

* Notice the difference in this regard between the *Exeter* and *Vercelli* texts of *Soul*. † See Lawrence, *M. L. N.* XXIV, 152.

‡ See chapter on 'Originals and Analogues.'

§ It is interesting to note that these two problems, which stand so widely apart from all the others in their dependence upon learned sources, have other very distinctive features: (a) the poor technique of *Rid* 41, (b) the isolation of the

reason to believe that yet another hand was at work in the later portion of that long and dreary poem, and that this hand rewrought his crude work in *Rid* 67. But these poems are the only ones in the collection that we can assign with any positiveness to a different author.*

Let us now summarize our results. The *Riddles* were not written by Cynewulf: all evidence of the least value speaks against his claim. It seems fairly certain that they are products of the North.† Their place as literary compositions (not as folk-riddles) in one collection, and their homogeneous artistry, which finds abundant vindication in a hundred common traits, argue strongly for a single author, though a small group of problems brings convincing evidence against complete unity. That their period was the beginning of the eighth century, the heyday of Anglo-Latin riddle-poetry, is an inviting surmise unsustained by proof.

IV

SOLUTIONS OF THE EXETER BOOK RIDDLES

Unlike the Latin riddles of their period, the Anglo-Saxon queries are unaccompanied by their answers. In six problems, however, the ingenious use of runes guides the solver to his goal. In two of these‡ the runic element is so elaborate and complex that it converts the poems into intricate name-riddles, in three others§ the 'open sesame' is found in an easy rearrangement of the runic letters, in the sixth|| the last two lines constitute a runic tag that confirms an already obvious

Northumbrian version of *Rid* 36 from all other English riddles, and its association in the Leiden MS. with the Anglo-Latin enigmas with which it is so closely connected in thought, (c) the differentiation of *Rid* 36 and 41 from neighboring queries of their group (*Rid* 31-61) by the subject's use of the first person.

* Even the obscene and the runic group, which seem to fall into two distinctive classes apparently remote from the others, reveal upon examination points of contact. By recasting, the poet makes coarse folk products his own.

† The Northumbrian dialect of the *Leiden Riddle* proves nothing, as its variant version, *Rid* 36, stands entirely apart from others of the collection except 41, but Northern origin is attested by the large number of uncontracted and unsynopated forms demanded by the meter, and by the appearance of such Anglian usages as *bæg* (5⁸), *sæcce* (17²), *geonge* (22²), *ehtuwe* (37⁴), *eðþa* (44¹⁶), *bæh* (72⁸). See Madert, pp. 126-127.

‡ *Rid* 20, 65

§ *Rid* 25, 43, 75. The third of these is but a fragment, but in the first and second the *Sachenratsel* element dominates.

|| *Rid* 59

interpretation In a seventh riddle* the Latin equivalents of preceding English words are disguised in secret script In three other riddles† the marginal use of single runes obviously originated at a far later period than that of their composition, as these are not from the hand of the scribe Inversion of its opening nonsense-word gives, as the riddler tells us, the name of the subject of one of the spirited weapon-riddles‡ Finally, the faint letters in other writing at the end of the long 'Creation' enigma§ may be read as *huc is sio creatura p* Such are our clues in a dozen problems ||

These, however, were of but slight aid to the first modern scholar who presented any solutions Hickes inserted facsimile transcripts of five runic riddles¶ in the beginning of his *Icelandic Grammar*** As Conybeare says quaintly †† 'Hickes' opinion (of these riddles) is formed from the attributes ascribed to the mysterious subject, such as being appointed by Christ to encounter warfare, speaking in many tongues, giving wisdom to the simple, rejoicing in persecution, found by the worthy, and received by those who are washed by the laver, etc'‡‡ Conybeare's own attempts at solution are almost as unfortunate as those of Hickes For *Rid* 3-4 he supplies the answer 'Sun,' for 33 'Wagon or Cart,' for 47 'Adam, Eve, two of their sons and one daughter appear to be the five persons intended' He is nearer the mark in his answer to 67 'The omnipresent power of the deity comprehending at once the most minute and vast portions of his creation is intended'

Many scholars have sought to solve the problems §§ L C Müller || offered to *Rid* 6 and 27 the solutions *Scutum* and *Liber* Thomas

* *Rid* 37

† *Rid* 7, 9, 18

‡ *Rid* 24

§ *Rid* 41

¶ Strobl, *Hauptz* XXXI, 55-56, claims that the so called *Husband's Message*, which follows *Rid* 61 in the *Exeter Book*, furnishes the correct answer to that enigma, 'Der Runenstab' But the theory that the two poems form thus a sort of *Wettgedicht* completely collapses, if, with Dietrich, we interpret the riddle, 'Reed,' as I think that we must (see notes)

¶ *Rid* 20, 25, 37, 65, 75 From his copy of 37 Grein drew the facsimile at the close of his *Bibliothek* ** *Thesaurus* III, 5 †† *Illustrations*, p 210.

‡‡ Hickes's comments are interesting After a Latin analysis of each of the riddles copied by him, he cites passages at random from other problems, particularly from those of Sun, Night, Badger, and Mead (7, 12, 16, 28), to show that their solution is *Ecclesia* e.g. 28^b, *in hydene* (the 'butt' in which the Mead is prepared) receives the surprising interpretation *in dolio*, i.e. *in baptisterio*

§§ For brief summaries of the work of solvers, see Wülker, *Grundriss*, pp 166-167, and Trautmann, *Anglia*, Bb V (1894), 46 f

|| *Collectanea Anglo-Saxonica*, 1835, pp 63-64

Wright * proposed three answers to *Rid* 14 'Butterfly-cocoon,' to 29 'John Barleycorn,' and to 47 'Lot with his two daughters, and their two sons' In the same year, 1842, Thorpe † solved the 20th riddle with *hōrs, mon, rād-wægn, hafoc*, and the 22d with 'Plow' Bouterwek ‡ suggested 'Hemp' in *Rid* 26 Leo § proposed 'Cynewulf' for *Rid* 1 Grein || gave four answers *Rid* 3, 'Anchor', 4, 'Hurricane', 48, 'Bookmoth', 68, 'Winter' Then followed, in 1859 and 1860, the two epoch-making essays of Franz Dietrich, ¶ in which he unlocked the treasure-gates of nearly all the riddles By far the greater number of his solutions seem to the present editor adequate interpretations of the several problems, and attest the fine acumen or riddle-sense which compelled Dietrich to weigh each enigma not as a scholar in his study, but as a man among men of naive minds **

Since Dietrich's day a little has been added, here and there, to our understanding of the queries, but in many cases other keywords — 'Open Wheat,' 'Open Rye' — have been futilely substituted for his 'Open Sesame' In his *Sprachschatz* (1861), Grein is more than once happy in his guesses, †† and Ed Muller's comments of the same year are often suggestive ††

For over twenty years the *Riddles* found no new solvers In 1883 Trautmann §§ offered the answers, *Rid* 1, 'Riddle,' ||| and *Rid* 95,

* *Biographia Britannica Literaria* I (1842), 79-82 † *Codex Exoniensis*, p 527

‡ *Cædmon's des Angelsachsen biblische Dichtungen*, 1854, I, 310-311

§ *Quæ de se ipso Cynewulfus tradiderit*, 1857

|| *Bibl der ags Poësie* II (1858), p 410

¶ *Haupts Zs* XI, 448-490, XII, 232-252

** Dietrich errs, I think, in his explanations of *Rid* 5, 9, 11, 14, 29, 37, 42, 46, 51, 52, 53, 55, 63, 65, 71, 72, 74, 80, 81, 90, 95 His answers to *Rid* 31 and 40 are more than doubtful In his second article, which is often a palinode of his first, he withdraws (usually at the prompting of his friend Lange, no riddle kenner) very suitable replies to *Rid* 18, 26, 45, and 58 Each of his solutions will be discussed in my notes

†† Notably in his 'Bell' answer to *Rid* 5 (II, 716) — suggested but withdrawn by Dietrich — and in the 'Ox' solution of *Rid* 72

‡‡ *Die Ratsel des Exeterbuches*, Programm der herzoglichen Hauptschule zu Cothen, 1861 Muller's remarks upon *Rid* 13 and 39, 15 and 80, 2, 3, 4, 9, 28, 30, 59, 61, 63, 71, 74, 80, 85, 86, 87, merit attention Had Trautmann known his 'Horn' interpretation of *Rid* 80, he would surely not have heralded this solution as an original discovery forty years later (*BB* XIX, 1905, 203-206)

§§ *Angla* VI, *Anz*, pp 158f See also ib VII, *Anz*, p 210

||| The later history of the discussion of the 'First Riddle' is sketched elsewhere in this *Introduction* and will not now be considered

'Riddle' In the same year Prehn published his discussion of the sources of the *Riddles*,* emphasizing Dietrich's solutions. Reviewing Prehn's work,† Holthaus accepted Trautmann's two interpretations. Nuck‡ opposed the solutions of Trautmann, and Hicketier§ revived Leo's solution of *Rid* 1, argued against Trautmann's answer to 95, discussed 90, and suggested readings of the runic problems 20 and 65. According to Henry Morley,|| the solution of *Rid* 1 is 'The Christian Preacher,' of 61 'Letter-beam cut from the stump of an old jetty,' of 90 'The Lamb of God,' and of 95 'The Word of God.' Herzfeld¶ solves *Rid* 46 by 'Dough' and 51 by 'Fire.' In his excellent versions of over a third of the *Riddles*, Brooke** accepts the answers of Dietrich and Prehn except in *Rid* 11, which he interprets as 'Barnacle Goose.'

In 1894 Trautmann published†† a great number of solutions with no further support than an *ipse dixit*. These answers, by reason of their seeming remoteness from any obvious interpretations of the text, have sometimes been regarded as random guesses‡‡. In subsequent articles §§ he has withdrawn or championed several of these *obiter dicta*. But, as I have pointed out,||| lack of historical method, perversion of the meaning of the text, and arbitrary assaults upon its integrity discredit nearly all his answers ¶¶.

* *Kompositionen und Quellen der Ratsel des Exeterbuches*

† *Anglia* VII, *Anz.*, p. 120

‡ *Anglia* X (1888), 390 f

§ 'Fünf Ratsel des Exeterbuches,' *Anglia* X, 564

|| *English Writers* II (1888), 38, 224 f

¶ *Die Ratsel des Exeterbuches und ihr Verfasser*, 1890, p. 69

** *Early English Literature*, 1892, *passim*

†† *Anglia*, *Beiblatt* V, 46 f

‡‡ Brandl, however, seriously impairs the value of his discussion of the *Riddles* (*Pauls Grundriss*² II, 1908, 969-973) by accepting without question many of these unsustained solutions.

§§ *Anglia* XVII (1895), 396-400 (*Rid* 53, 58, 90), Padelford's *Old English Musical Terms*, 1899 (*Rid* 9, 32, 61, 70, 86); *BB* XVII (1905), 142 (*Rid* 11), 1b XIX (1905), 167-215 (*Rid* 11, 12, 14, 18, 26, 30, 31, 45, 52, 53, 58, 74, 80, 95).

||| *M L N* XXI (1906), 97-105

¶¶ Of the solutions originating with Trautmann himself only seven compel conviction (*Rid* 37, 'Ship', 52, 'Pen and Fingers', 53, 'Flail', 63, 'Poker', 68, 'Bible', 81, 'Weathercock', and 92, 'Beech'). He is seemingly unaware that several of his most plausible answers have been given long before by other scholars—notably 61, 'Runenstab,' by Morley and Strobl, 72, 'Ox,' by Grein and Brooke, 80, 'Horn,' by Ed. Müller.

Several scholars have contributed their mites to the solutions of single queries Walz discusses some six of these in his 'Notes on the Anglo-Saxon Riddles,'* reaching, I think, incorrect conclusions † Blackburn interprets *Rid* 31 as *Beam*, ‡ Frl Sonke *Rid* 25 as 'Scurra' or 'Mime,' § and Felix Liebermann || and Jordan ¶ arrive independently at the 'Sword-rack' solution of the 'Cross' riddle (56) The Erlemanns have cast much light upon the 'Storm' riddles (*Rid* 2-4)** and upon the Latin enigma, †† and Holthausen has once or twice turned aside from text emendation to try riddle-locks ‡‡ I have already suggested several new solutions, §§ and shall attempt a few others in the present work ||| All the answers indicated in this cursory sketch will receive consideration in the notes of this edition (see also the 'Index of Solutions' at the close of the book) ¶¶

In closing this survey, let me repeat what I have said in a previous discussion *** The solution of riddles is too uncertain a matter to permit their solver 'to come to battle like a dictator from the plow' To the same motives different solutions are often accorded by the folk itself, as I have shown at length ††† It was, of course, the purpose of the riddler

* *Harvard Studies* V (1896), 261-268

† His answers, 'Gold' (12), 'Porcupine' (16), 'Mustard' (26), 'Cloud and Wind' (30), 'Yoke of Oxen led into the barn or house by a female slave' (53), and 'Sword' (80) are sturdily but unconvincingly championed

‡ *Journal of Germanic Philology* III, p 4

§ *Englische Studien* XXXVII, 313-318

|| *Herrigs Archiv* CXIV, 163

¶ *Altenglische Sauergetiernamen*, p 62

** Edmund Erleemann, *Herrigs Archiv* CXI (1903), 55

†† *Ib*, p 59, Fritz Erleemann, *ib* CXV, 391

‡‡ See his solutions of *Rid* 11, 'Water lily' (*Anglia*, Bb XVI, 1905, 228), 16, 'Porcupine' (*Engl Stud* XXXVII, 206), and his readings of *Rid* 20 (*Anglia*, Bb IX, 357), 37 (*Engl Stud* XXXVII, 208), and 90 (*ib*, 210-211)

§§ *Rid* 14, 'Ten Fingers' (*M L N* XVIII, 1903, 101-102), 74, 'Siren' (*ib*, 100, XXI, 1906, 103-104), and 95, 'Moon' (*ib* XXI, 104-105)

||| See particularly notes to *Rid* 20, 37, 40, 42, 56, 71

¶¶ In chronicling in my Notes the 'Onion' and 'Leek' answers for *Rid* 26 and 66, I fail to remark that 'Leek' is impossible for either riddle 'A leek is never "red" like the wight of 26, the bottom of the leek being blanched like celery for use, while the top is of course green, and a leek is always eaten in the year of sowing or in the following winter, has never been planted out in the second spring, and hence cannot be the wight of 66, which has been dead and lived again' (Byington) The 'Onion' satisfies all conditions

*** *M L N* XXI, 97-98

††† *Ib* XVIII, 5-6

to lead his hearers into many devious paths, each of which seemed, for the moment, the only way of escape from the maze, and his cunning has been richly rewarded by the fate of modern solvers.* In his second article Dietrich retracts a dozen solutions of his first,† and Hauptmann frankly and freely changes ground in many problems. *Rid* 11, once solved by him 'Bubble,' is now 'Anchor', 30, formerly 'Swallow and Sparrow,' is now 'Bird and Wind', 31, 'Coinfield in ear,' now becomes *Beam*. In 52, 'Horse and Wagon' is rightly replaced by 'Pen', in 53, 'Broom' by 'Flail', and in 80, 'Spear' by 'Horn'. In 58 he recants his recantation, passing in successive articles from 'Hailstones' to 'Raindrops,' and then to 'Stormclouds'. Within five years I have modified my own views of as many problems.‡ Nothing, therefore, seems more unwise than lengthy and strenuous dogmatizing over opinions which may to-morrow be abandoned by their champion.

V

FORM AND STRUCTURE OF THE EXETER BOOK RIDDLES

Since the explosion of the attractive legend of Cynewulfian authorship, it has been obviously impossible to ascribe with confidence all the riddles of the *Exeter Book* to a single enigmatograph, although many of them must have come from one hand. They therefore belong to quite another class than the groups of Anglo-Latin problems of the eighth century, each of which is associated rightly with one great name, and in each of which the order is that of composition. Attempts like that of Prehn § to establish for the English poems any unity of purpose in choice of subjects and material have been signally unsuccessful. But it is equally wrong to regard this collection, with Bulbring|| and Herzfeld,¶ as a glean- ing of folk-riddles, like, for example, that of Randle Holme**. As I have already pointed out,†† our problems are art-riddles (*Künsträtsel*) with a large alloy of popular elements. Their author or authors, like the German enigmatographs of the sixteenth century, drew quite as freely from

* See Brandl, *Pauls Grundriss*² II, 972

† *Rid* 9, 18, 26, 28, 38, 49, 56, 58, 74, 81, 86, 90

‡ *Rid* 26, 31, 37, 42, 53 § Pp 148 f || *Litl Bl*, 1891, Sp. 156.

¶ *Herrigs Archiv* CVI (N S. VI), 1901, p. 390

** *P M L A* XVIII (1903), 211 f †† *M L A* XVIII (1903), 97 f.

myth and tradition as from learned sources * In the runic riddles † appeal is made to a 'bookish' audience, ‡ but the riddler, here as well as elsewhere, composes with his eye not only on his subject but on the puzzled faces of men who will listen to his dark sayings

Prehn § believes that oral transmission of the *Riddles* is firmly established by the 'Wandering Singer' interpretation of *Rid* 95, and we may sacrifice this solution || without abandoning his conclusion Ample evidence of the truth of this is found not only in the passage from *Rid* 43 already cited, but in many other places in the poems One indication of such direct address certainly lies in the opening and closing formulas, that make an immediate appeal similar to those in the folk-riddles ¶ Or let us note the thirstily hinted hope of reward near the close of the second Horn riddle ** Frequent references to the wine-hall †† seem to mark this as the scene of the riddles' propounding and solving The different versions of *Rid* 31 and 36 point to oral transmission ‡‡ But the highest proof of directness of appeal lies in the epic nature of the treatment of manifold themes, as Dietrich recognized §§ This will be

* Folk lore and mythology are freely invoked in the riddler's treatment of the singing feathers of the Swan (8), the ingratitude of the Cuckoo (10), the strange origin of the Barnacle Goose (11), the metamorphosis of the Sirens (74)

† Nos 20, 25, 43, 59, 65, 75

‡ 43', *bām þe bēc witan*, means, as the context clearly shows, 'those who know letters or rune-staves,' but they are rather hearers than readers, *ic on flette mæg | burh rūnstafas rincum secgan* § P 147

|| I have proved, *M L N XXI* (1906), 104-105, that the last riddle is a mate to *Rid* 30, and refers to the wanderings of the Moon

¶ Prehn, p 152, points to 2¹, 29¹², 32²³, 33¹⁸, 36¹⁸, 37¹², 40²⁸, 42⁸, 44¹⁴, 50⁸, 60¹⁵

** *Oft ic wððboran wordlāna sum | āgyfe æfter gredde* (80⁹⁻¹⁰) It is significant that *wððboran* is applied to riddle kenners (32²⁴) and that *gredde* is the word for a 'riddle' (56¹⁴)

†† 43¹⁵⁻¹⁶, *Nū is undyrne | werum æt wine* Cf also 21¹², 47¹, 56¹, 57¹¹, 61⁸, 64⁸, 68¹⁷ In the last of these examples, *bær guman druncon* has no particular bearing upon the subject of the riddle, and is justified only by the riddler's surroundings

‡‡ *Agof* for *Agob* (24¹) seems a mistake of the ear.

§§ *Haupts Zs* XI, 448 'Wo das Epos, sei es im Gleichnis oder im unmittelbaren Dienst seiner Geschichte, Naturgegenstände beschreibt oder durch Umschreibungen andeutet, naht es sich dem Ratsel, nur dass es den Namen dazu im ersteren Falle nennt, umgekehrt bewegt sich das wahrhaft poetische Ratsel nach den Kreisen des Epos hin, wenn der Gegenstand des Ratsels, sei er der elementaren Natur oder der belebten, durch Menschenhand umgeschaffenen, angehört, erzählend auftritt, und er selbst oder der Dichter in seinem Namen uns von seiner Heimat, von Vater und Mutter, von Bruder und Schwester, von

duly discussed when the form and manner of our poems are considered. But, before such analysis is possible, the significance of subject and matter demands attention.

Nowhere does a poet or school of poets proclaim closeness to life more plainly than in choice of themes. And it is here that the preeminence of the *Exeter Book Riddles* over the Anglo-Latin enigmas becomes immediately apparent. The English poems smack far less of abstractions and of classical and biblical lore than the problems of Aldhelm,* nor are they eked out with liberal borrowings from Isidore's *Etymologies*, like those of Eusebius. Nothing human is deemed too high or low for treatment, and all phases of Old English existence are revealed in these poems,† so that they stand forth as the most important contemporary contributions to our knowledge of the everyday life of their time. The poet does not hesitate to treat the cosmic aspects of nature, the changing forms of sea and sky, of wind and wave, in the greatest of the riddles, the Storm-cycle (2-4), nor to embody into an exquisite myth the battle of Sun and Moon‡ or the fierce onset of the Iceberg (*Rid* 34), but, with a few such exceptions,§ the Riddles are very close to solid earth. The larger number is devoted to man and his works: his weapons,|| his implements of home and field,¶ his

seinen Schicksalen nach seiner Vertreibung aus der Heimat, von seinen Thaten und Kunsten, von Kampfen und Arbeiten, von Lust und Leid in lebendiger Schilderung berichtet.

* It is significant that the Anglo Saxon enigma of the Creation is a fairly close rendering of Aldhelm's *De Creatura*, adapting, however, its classical allusions to the lay understanding (see notes to *Rid* 41). *Rid* 44, 'Body and Soul,' and *Rid* 47, 'Lot and his Daughters,' are only apparent exceptions to the prevalent popular choice of subjects, since the first *motif* was a part of the universal belief, and the second a commonplace of riddle poetry.

† Brooke, *Eng Lit from the Beginning*, p. 159.

‡ Contrast with this human handling of elemental conflict (*Rid* 30) Aldhelm's frigid lines upon the relation of the two luminaries.

§ Note also the 'Creation' cycle (41, 67, 94), the riddles of Sun and of Moon (7, 30, 40?, 95), and those of Water (31?, 42?, 84).

|| See the riddles of Shield (6), Ballista (18), Sword (21), Bow (24), Mail coat (36), Battering ram (54), Sword or Dagger (71), Spear (73). The Sword plays an important part in *Rid* 56.

¶ Compare the riddles of Plow (22) and Rake (35) and Flail (53), of Lock and Key (45, 91), of Loom (57), of Oven or Churn (55), of Poker (63), of Beaker (64) and Drinking horn (15, 80) and Leather Bottle (19?), of the Bellows (38, 87). We may add to these such essentials of life as Ship (33, 37), Anchor (17), Well (59), and Weathercock (81). The chariot or wain is introduced into *Rid* 23.

clothes,* many of his instruments of music,† his books and script,‡ his sacred emblems,§ and even his food and drink || Not only man, but the lower animals, fish, flesh, and fowl, receive ample treatment Many beasts,¶ birds,** fishes,†† and even insects ‡‡ play a lively part in the Riddles The plant-world of tree and flower §§ is not neglected So wide is the range of our poems

* *Rid* 62 is probably a song of the Shirt, and the Glove is 'the skin' of *Rid* 14 Shoes are mentioned in *Rid* 13, and the *hragl* and *cyriel* in the obscene riddles (45, 46, 55, etc.)

† See the riddles of Bell (5), Horn (15, 80), Bagpipe (32), Reed flute (61¹⁻¹⁰), and Shawm (70)

‡ Compare the two 'Book' problems (27, 68), the enigmas of Bookmoth (48) and Bookcase (50), and finally the riddles of Pen and Fingers (52), Reed pen (61¹⁰⁻¹⁷), and Inkhorn (88, 93)

§ See the riddles of the Cross (31², 56) and those of Paten (49) and Chalice (60) The 'Book' problems (27, 68) refer to Holy Writ

|| Note the 'Dough' riddle (46) and the reference to Bread or to Butter in the last lines of *Rid* 55 There are problems of Mead (28) and Beer (29), and the chief motif of the 'Night' enigma (12) is vinous revel Enigmas of the wine cup, and the many references to the wine hall, have already been indicated

¶ Badger (16), Steer (13, 39), Horse (20, 65), Ox (72), Dog (75), and Lamb and Wolf (90) are subjects of riddles, while the Stag (88, 93), the Boar (41), and the Swine (41) are described at length Of the uncanny things of everyday life, such as reptiles and fungi, perhaps the only example is the fen frog of 41⁷¹

** Closely bound together are the Bird riddles, those of Swan (8), Jay (9, 25), Cuckoo (10), Barnacle Goose (11), and Swallows (58) Cock and Hen (43) and Hawk (20, 65) are the themes of runic riddles Other birds are mentioned, the eagle, kite, goose, and sea mew in *Rid* 25, the puzzling *pernex* in *Rid* 41 (see note to 41⁶⁶), and the raven in *Rid* 93 (note to 93²⁶)

†† Fish and Flood (85) and Oyster (77, cf 78) are riddle themes, and the Whale (41⁹²⁻⁹⁴) receives passing notice

‡‡ The Bookmoth has a riddle to itself (48), a picture of the Bees introduces the 'Mead' riddle (28), and the snail, the weevil, the rain worm, the hand worm, the *tippula*, all appear in *Rid* 41, while *Rid* 36 shows a knowledge of the silk-worm Zupitza (*Haupts Zs* XXXI, 49) compares with the riddler's reference to the tiny size of the *hondwyrn* (41⁹⁰, cf Aldhelm's Latin) the close parallel in the 'Wen' charm at the end of MS Royal 4 A XIV, *miccle lesse, als wā ānes hand wuemes hupebān*, and he recalls Shakespeare's picture of Queen Mab's wagoner (*R & J* 1, 4, 65), 'a small gray coated gnat, Not half so big as a round little worm Prick'd from the lazy finger of a maid (man)'

§§ The Beech (92, 41¹⁰⁶) is the only tree to which an entire riddle is devoted, but Ash and Oak are mentioned as runic names in *Rid* 43⁹⁻¹⁰, and Yew, Maple, Oak, and Holly appear in *Rid* 56⁹⁻¹⁰ The tree in the forest is pictured in 31, 54, and 73 A general description of plants and flowers is found in *Rid* 35⁶⁻⁹, 71²⁻³, the Reed (61), the Onion (26, 66), and the Garlic seller (86) are riddle subjects,

All these riddles, whether the subject be animate or inanimate, have at least one common characteristic, their human interest. This is evinced in a dozen striking ways but by far the most important of these is a trait of our problems, missing in other collections, but so strongly marked here as to suggest a common origin for many of the riddles — the trait of utility. The riddler may neglect place and form and color of his subject, but he constantly stresses its uses to mankind*. Indeed, men are in the background of every riddle-picture,† and the subject is usually viewed in its relation to them. The most significant expression of this relation is found in the motif of Comitatus, or personal service of an underling to his lord and master, that forms the dominant idea in many of our poems‡. Sometimes the relation or service is of a humbler kind §

Rid 29 tells of the reaping and threshing of the barley, and we hear of the sea weed washed up on the beach in 3⁸, 41⁴⁹. Into the Creation enigma (41) lily and rose and wormwood are all introduced.

* Mark the appearances of *nyt* 26², nēahbū(e)ndum nyt, 27²⁷, niþum tō nytte, 33⁹, moncynne nyt, 35⁸, hyre æt nytte, 50⁸, him tō nytte, 51², dryhtne tō nytte, 55⁷, 56¹¹, nyt, 59⁶⁻⁸, nyt hyre [mon]dryhtne, 70⁶, hæleþum tō nytte. It is certainly significant that in the translation of Aldhelm's *Creatura* such phrases as *læof moncynne* (41²⁷) and *mæte tō monnum* (41⁴⁵) have no equivalent in the Latin. Leather (13), Horn (15), Book (27), Mead (28), and many other things recount with pride their manifold uses.

† 2⁸, wælcwealm wera, 6⁶, mid ældum, 7², unrimu cyn, 8⁸, ofer hæleþa byht, 9⁶⁻⁸, eorlum in burgum, 18¹¹, men gemunan, 19², mældan for monnum, 21¹², for mengo, 24¹⁰, gumena hwylcum, 28¹, weorð werum, 30¹³⁻¹⁴, nænig wera, 31⁶, weras ond wif, 32¹⁴, werum on wonge, 33¹²⁻¹³, guman brūcað | rice ond hēane, 34¹¹⁻¹², ældum frum on folce, 35¹, in wera burgum, 36¹², for hæleþum, etc.

‡ Compare *Rid* 22¹⁴⁻¹⁵, 31¹⁵, 4¹, mīn frēa, 4¹⁸⁻¹⁶, 4⁶⁶, mīnes frēan, 4⁷²⁻⁷⁴ (each of these Storm riddles closes not only with formula, but with relation to lord), 5^{1,9}, þegne mīnum, 5⁴, hlāford, 7⁵, mīn frēa (*Crist*), 18⁵, frēa, 21², frēan mīnum, 21⁴, waldend, 21²⁸, from þām healdende þe mē bringas geaf, 21²⁴, frēan, 21²⁶, mīnum þeodne, 21²⁹⁻³⁰, 23⁸⁻¹⁶, hlāford mīn, 22¹⁴, þēnaþ, 24⁶, se waldend, 38², þegn folgade, 44⁵, esne þēnað, 44⁸⁻¹⁰, gif se esne | his hlāforde hýreð yfle | frēan on fōre, 45², frēan (= esne), 50⁴, se wonna þegn, 55⁷⁻⁸, þegn esne; 56¹⁰, frēan, 56¹⁸, his mondryhtne, 57¹¹, mīnum hlāforde þær hæleð druncon, 59⁶ hyre [mon] dryhtne, 59¹⁸⁻¹⁴, hlāfordes gifum, hýreð swā þēana | þeodne sīnum, 62⁸⁻⁴, frēan holdum þeodne (see notes for wifely service), 71⁹, dryhtne mīn, 73⁸, frēan mīnes, 80¹⁻⁸, æþelinges ealgestealla, | fyrdnīces gefara, frēan mīnum lēof, | cynniges geselda, 87², þegn folgade, 91², frēan mīnes, 91⁹, mīn hlāford, 93¹, Frēa mīn, 93⁵, frēa.

§ The creature is ruled by the hands of a woman in *Rid* 51⁴, of a lord's daughter in *Rid* 46⁵, of a queen or earl's daughter in *Rid* 80⁸⁻⁵, of a churl's daughter in

Again, the immediate effect of the unknown thing upon man is described with spirit * Thus in one way or the other the close connection of the riddle-subject with mankind is revealed

In a still more potent fashion is life lent to the themes of our poems Not only do the subjects of over half the problems (fifty) speak in the first person † as in the Latin enigmas, not only is grammatical gender sometimes invoked to the riddler's aid, ‡ but in many riddles the subject is quickened into full life The riddler points to the living souls of his

Rid 26⁶, of a dark serving woman (*Wale*) in *Rid* 13 and 53, it is guided by a smart herdsman (*Rid* 72¹⁰), and is turned by a priest (60)

* *Rid* 26, 28, 29

† *Rid* 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 21, 22, 24, 25, 26, 27, 28, 31, 36, 41, 61, 62, 63, 64, 66, 67, 71, 72, 73, 74, 77, 78, 79, 80, 81, 83, 85, 86 (mixture of 1st and 3d persons), 88, 91, 92, 93, 95 It is perhaps significant that of the last thirty problems of the first group (*Rid* 1-60) the only two that employ the first person subject (*Rid* 36, 41) are direct translations from Aldhelm

‡ The importance of grammatical gender in determining the sex of the riddles has been greatly exaggerated by both Cosijn (*PBB* XXIII, 129) and Trautmann (*BB* XIX, 181), who quite unwittingly are harking back to the mythological theories of Max Muller In many Riddles, small account can be taken of this by reason of three common conditions (1) The *wiht* of the opening lines leads to the use of feminine pronouns throughout the problem 30^{6 8 10}, 32⁸, 34^{8 8}, 35^{8 6 7}, 37^{2 8}, 40^{5 7 8 10} etc 57⁶, 59^{4 6}, 68⁴, 87⁶ In two cases the gender of *wiht* is more potent than that of the subject, even though the creature is named explicitly 24¹, *lengre* (24¹, *Boga*), 25⁷, *glado* (25⁷⁻⁹, *Higora*) (2) The natural gender of the creature is determinative 13¹³, *sweartne* (Steer), 16⁷, *onhæle* (Badger mother), 39^{2 7}, *him*, *hē* (Bull) as contrasted with 39⁶, *hīo* (*wiht*), 72⁹, *yldra* (Ox) (3) The masculine and feminine genders are applied indiscriminately to the subject 41²⁷, *strengre*, 41²⁸, *wræstre*, 41²⁸, *betre*, 41⁸⁸, *hȳre*, and 41⁴², *yldra*, 41^{60 61}, *brædre ond wīdgietra*, 41⁶⁴, *heardra*, 41⁶⁷, *hātra*, 41⁶⁸, *swētra*, etc., 67^{1 2 8}, *mære*, *læsse*, *leohtre* *swifre*, and 67¹⁰, *mē sylfum*, 36³, *mec beworhtne*, and *Leid* 3, *mec biworhtæ*, 70¹, *hyre*, and 70⁴, *his*, 85¹, *sylfa*, and 85^{3 4}, *swifre* *strengra* Yet there are not lacking indications of grammatical gender—upon which, however, it is unsafe to lay undue stress, in the light of the appearance of the neuter *wæter* as *mōdor monigra wihta* (84⁴), to whom, however, masculine adjectives are applied (84³⁶), of the relation of masculine pronouns in 20¹⁻⁸ to *HORS*, or of the inaptness of masculine *rēodne* (26⁸) to the Old English synonyms of Onion (*lēc*, *cȳpe*, etc., none of them masculine words) Why infer that the use of *ānhaga* (61), *wæpenwiga* (151), *eaxlgestealla* (801), *mundbora* (181), has any reference to the masculine gender of Shield and Horn and Ballista? There remain these examples 17⁹, *mec stīpne* (Anchor), 21⁵, *mē wīdgahum* (Sword), 22^{9 15}, *mē gongendre hindewardre* (Plow, *sylh*), 38^{6 8}, *hē him fæder* (masc in spite of *wiht*, but the same subject is fem in *Rid* 87), 50², *dæfne dumban* (Bookcase), 51^{1 3 4}, *wiga bone forstrangne* (Fire), 63⁵, *mec æftanwardne* (Poker), 64, feminine (Beaker), 73⁸, *mē frōdne*

creatures,* or else he follows the far more effective method of ascribing to beasts or even to inanimate things the traits and passions of men † The poems extol in their subjects such essentially human qualities as heroic valor and prowess, ‡ the love of family and friends, § the joy of good works, || grim hatred and malice towards mankind, ¶ the loneliness of celibate and exile, ** wisdom and ignorance, †† earthly fame, ‡‡ and pride of place §§, or else they dwell sadly and sympathetically upon the

(Lance), 77⁸⁻⁹, *f. þelēase unsodene* (Oyster), 81¹¹, *þelcedswīon a þyrlwombne* (Weathercock), 88²¹⁻²⁴, *ānga brōþor lēas* (Horn), 93¹⁵, *mic minan weardne* (Horn), 94²⁵, *hýrra smāne* (Creation?), 95, masculine (Moon) As in many of these cases we cannot know what Anglo Saxon word the riddler had in mind, it is hardly wise to assert even here that his choice of sex was always determined by the grammatical gender of his subject

* *Rid* 11⁶, *hæfde feorh cwico*, 14⁸, *hæfdon feorg cwico*, 74⁶, *hæfde ferð cwicu*

† Ebert (*Berichte über die Verh. der 1 sachs. Gesellsch.* 1877), p. 24, rightly remarks 'Was aber denselben einen höheren poetischen Werth verleiht, jenen Reichthum der Schilderung bedingt und ihre wahre Eigenthümlichkeit ausmacht, das ist dass das Moment der Personification zu einer bedeutenderen Einfaltung gelangt, indem die Objecte der Rathsel nicht bloss nach ihren Eigenschaften sich schildern, sondern in dramatischer Action handelnd oder leidend sich vorführen. Dadurch schreitet die Personification zu menschlicher Individualisirung fort, indem Empfindungen wie Leidenschaften den Dingen verliehen werden. Eine solche lebendigere Personification findet sich wenigstens in den besten der angelsächsisch geschriebenen Rathsel.'

‡ Not only is the Badger (16) a brave fighter against her foe, 'the death-whelp,' but Storm (2, 3, 4), Sun (7), Horn (15), Anchor (17), Moon and Sun (30), Iceberg (34), and Loom (57) are also mighty warriors: even the Mead (28) accomplishes 'sovereign overthrow.' The Weapon riddles are naturally full of this spirit.

§ The *Riddles* pass in review the love of a mother for her children in their pictures of Cuckoo, Badger, and Water (10, 16, 84), fraternal devotion in the account of the lonely Stag-horn (88), the love of wife for husband (62), and the passion of the wooer in the caresses lavished upon the Beaker (64).

|| *Rid* 27, 31, 35, 49, 60, 68, 84.

¶ Ballista and Bow (18, 24) are full of poisonous spleen, and the Iceberg (34) is *hetegrim*.

** The Sword bemoans its lack of wife and children (21²⁰⁻²⁷), the Ore vaunts its aloofness (83¹²⁻¹⁴), and the Moon wanders sadly far from men (30¹⁰⁻¹⁸⁻¹⁴, 40⁸⁻⁹, 95^{4, 10f}).

†† The Moon reveals wisdom (95⁸⁻⁹), and Bookmoth and Bookcase are unwitting of the contents of books (48, 50).

‡‡ Both Sun and Moon are widely known to earth-dwellers (30, 95).

§§ Battering-ram and Lance (54, 73) chant their early beauty, and the Horn sings of its happy days on the stag's head (93).

sufferings of the strange creatures, and, sadder still from the Germanic viewpoint, their inability to wreak revenge upon their foes *

Our riddles not only thus run the gamut of the ordinary human emotions, but they range from pole to pole of the English social life of their time. Some of them move in a world of high breeding and courtly usage, of lofty tone and temper like that of the *Beowulf* and the heroic verse † — a world in which warriors shake their lances in the battle ‡ and receive upon their shields the brunt of falling blows, § or extol their highly adorned swords in the wine-hall, || in which fair-haired women of rank bear the drinking-horn at the feast, ¶ arm their lords for the fight, ** and chide the swords that lay the heroes low ††. Many others are upon a plane of everyday life and action, of humble trades and occupations, ‡‡ while a few descend into the depths of greasy *double entente* §§. Yet the line between high and low is not sufficiently distinct to indicate a different origin for riddles of different genre, inasmuch as a transition from one class to another sometimes takes place within the compass of a single problem |||.

The *Riddles* do not confine themselves to things of earth. The spiritual life of the early English finds expression in a few of the poems. It is significant, as an indication of this religious feeling, that the classical mythology of Aldhelm's *De Creatura* is, in every case, Christianized and Germanized by his translator, ¶¶ who exalts as shaper

* The Shield (6), Sword (21), Book (27), Bailey (29), Battering ram (54), Ox (72), Lance (73), Weathercock (81), Ore (83), and Stag horn (88, 93), are the chief sufferers. In *Rid* 21, 83, 93, the absence of revenge is a prominent motive.

† See Brooke, *Eng Lit from the Beginning*, p. 159. Brandl, *Pauls Grundriss* 2 II, 972, notes that the *Riddles* are courtly, that they are steeped in the colors of the heroic epos.

‡ *Rid* 73, 92

§ *Rid* 6, 71

|| *Rid* 21⁹⁻¹⁵

¶ *Rid* 80⁸ 6, cf. 15⁸⁻⁹

** *Rid* 62. This interpretation is very doubtful (see notes).

†† *Rid* 21⁸²⁻⁸⁵

‡‡ Such are the riddles of Plowman (22), Oxherd (72), Thresher (53), Onion-parer (26), Garlic seller (86), Bell ringer (5), Weaver (36, 57), Smith (38, 87), Flute cutter (61), Bread maker (46), Butter maker (55). Cf. Brooke, *Eng Lit from the Beginning*, p. 160.

§§ *Rid* 26, 45, 46, 55, 62, 63

||| For instance, *Rid* 62 begins on an elevated plane, and plunges into obscene jest, while *hwítlloc* as applied to the Hen in *Rid* 43⁸ suggests a burlesque of epic phrase. Yet one can hardly follow Trautmann in assigning *Rid* 18, a mate in tone and temper to the warlike 'Bow' riddle (24), to the Oven

¶¶ See notes to *Rid* 41. Cf. Prehn, p. 213.

and ruler *se āna god** Here, as in several other riddles,† the creation is seemingly assigned to the Father alone, but in one passage the work of shaping is ascribed to the Son‡ as in Cynewulf's *Christ*, and in another to both the First and Second Persons§ God is elsewhere described by both usual and unusual epithets,|| and, as often in the poetry, Heaven is praised as the land of glory, the abode of the angels, the fortress of God ¶ The beauty of God's Word,** the saving grace of prayer,†† and the wonder-working power of the Eucharist ‡‡ are extolled Sacred vessels,‡‡ Cross,§§ and perhaps Holy Water || are reverently introduced as riddle-subjects The Body and Soul legend finds a place,¶¶ and dim Apocalyptic allusions obscure the difficult Latin riddle***

Despite this Christian element, Brooke is not wholly wrong in declaring ††† 'The Riddles are the work of a man, who, Christian in name, was all but heathen in heart' They are alive with heathen thoughts and manners The old nature-myths appear in the creation of the Storm-giant, who, prisoned deep, is let loose, and passes, destroying, over land and sea, bearing the rain on his back and lifting the sea into waves They appear again in the ever-renewed contest between the sun and the moon, in the iceberg shouting and driving his beak into the ships, in the wild hunt in the clouds, in the snakes that weave [?], in the fate goddesses [?], in the war-demons who dwell and cry in the sword, the arrow, and the spear [?], in the swan, who is lifted into likeness with the swan-maiden [?], whose feathers sing a lulling song The business of war,

* Barnouw has an interesting note (p 219) upon the use of this phrase (41²¹) 'Die bedeutung kann hier nur sein, "der Gott allein, der u s w," und nicht "der Eine Gott, der u s w," weil in diesem falle nur *se ān God* möglich gewesen wäre (vgl 84¹⁰ ān sunu, *Guth A* 372a *se ān oretta*, *Gen B* 235 þone ænne bēam) Bei dieser einzig möglichen auffassung verrät der christliche dichter seine noch heidnisch gefärbte anschauungsweise, welche wohl nicht der einfluss seiner klassischen kenntnisse, sondern die nachwirkung des alten volksglaubens sein wird Höchstwahrscheinlich haben wir hier also ein sehr altes ratsel'

† 85², unc drihten scōp, 88¹⁷, unc gescōp meotud

‡ 7¹⁻², Mec (Sunne) gesette sōð sigora waldend | Crīst tō compe

§ 84⁹⁻¹⁰, fyrm forðgesceaft, fæder ealle bewāt | or ond ende, swylce ān sunu

|| 40²¹, wuldorcyninges, 41⁸, reccend cýning anwalda, etc., 49⁵, helpend gæsta, 60⁴, god nergende, 60⁵, Hælend ¶ *Rid* 67⁸, 60¹⁵⁻¹⁶ *** *Rid*. 27, 68

†† *Rid* 60^{18f}

‡‡ *Rid* 49, 60 Oblation and Consecration in these riddles recall the Canon of the Mass in the Sarum and York Missals §§ *Rid* 56, see *Rid* 31

||| *Rid* 31⁷⁻⁹ (?) Cf 84⁸⁸ ¶¶ *Rid* 44

*** *Rid*. 90

††† *Eng Lit from the Beginning*, pp 158-159

of sailing the ocean, of horses, of plundering and repelling plunderers, of the fierce work of battle, is frankly and joyfully heathen' Brandl goes to the other extreme * 'Die Auffassung hat nichts heidnisches oder antiheidnisches mehr, nicht einmal etwas mythisches' In the first pages of this Introduction I have indicated the place of myths in the *Riddles*

Careful analysis of our Old English art-riddles yields few indications of adherence to any normal form or plan, such as that derived by Petsch † from his study of riddles of the folk Yet it is not unprofitable to trace in our problems the appearance of each of the divisions that compose humbler and more popular puzzles The introductory framing element in folk-riddles consists of three parts simple summons to guess, the stimulating of interest by the mention of person- or place-names, and the indication of the place of the subject The first of these is represented in the *Exeter Book* collection by the large number of opening formulas, elsewhere considered, and in one case by a query ‡ The second is not found, but the third is very common, and takes two forms sometimes being limited to a phrase of little import, sometimes extending into the body of the riddle § and constituting one of its chief motives Of the use of proper names in the naming germ-element there is hardly a trace, || as the *Riddles* make no attempt to assign to their subjects a local habitation But the runic riddles (see *Solutions*) are partly name or word problems Description in the enigmas is of various kinds, in the 'monster' riddles, ¶ detailed enumeration of physical peculiarities, in the obscene poems, an indefiniteness of indication **

* *Pauls Grundriss*² II, 971

† *Palaestra* IV, 50 f

‡ *Rid* 2¹-², Hwylc is hæleþa þæs horsc ond þæs hygecræftig | þæt þæt mæge āsecgan, etc The formula beginnings arouse attention by stressing the strange ness or importance of the subject 21¹, 25¹, 26¹, 30¹, 32¹, 33¹, 37¹-², 69¹-², 70¹, etc

§ Examples of the first are 34¹, æfter wēge, 35¹, in wera burgum, 37¹, on wege, 46¹, on wincle, 55¹, in wincle, 56¹, 60¹, in healle, 86¹, þær weras sæton — these phrases cast little light upon the subject Examples of the second are the watery home of the Barnacle Goose (11), the abodes of honey (28), the fields of barley (29), the mines of metal (36, 71), the threshing floor of the Flail (53), the groves from which sprang Ram and Lance (54, 73), the marshy tidewater where the Reed grew (61), the sea that fed the Oyster (77), the stag head that bore proudly the Horns (88, 93), — all valuable aids to the solution

|| 63⁹, *sūberne secg*, and 72¹¹, *mearcþabas Walas*, are only seeming exceptions

¶ *Rid* 32, 33, 35, 37, 59, 70, 81, 86

** *Rid* 26⁵, neoþan rūh nāthwær, 46¹, weaxan nāthwæt, 62⁹, rūwes nāthwæt, 63⁸, on nearo nāthwær

frequent in *Volksratsel*. Sometimes the subject is described as a whole through one trait,* but usually through several distinguishing features †. As in the riddles of the *Hervarar Saga*, ‡ four characteristics of the subject receive attention: color, § form, || number-relation, ¶ and inner nature **. A wide range of vision, quick observation, and generous sympathy mark all the descriptive work of our collection.

The narrative element in the *Exeter Book Riddles* is far larger than the purely descriptive. In many of the problems description is immediately succeeded by narration, †† or else is wholly superseded by this ‡‡. So under this head of narration, or the artistic treatment of action, may be considered a few of the dominant motives of our collection. One or two of these — the relation of the subjects to mankind, their human traits and poignant sufferings — have already been indicated. There remain others familiar to the student of riddle-poetry. The first of these themes is a change of state, by which the creature is bereft of early joys and woe is entailed upon him §§. So the contrasts between youth and later

* In two cases this method limits the problem to a single line: 69^a, *Wundor wearð on wēge wæter wearð tō bāne*, 75¹⁻², *Ic swiftne geseah on swaþe fēran | DNUH*. But several riddles are devoted each to the elaboration of a single characteristic: the warlike spirit of the Anchor (17), the mimetic power of the Jay (25), the saving grace of the Communion Cup (60).

† The 'Beech' riddle (92) is but a series of kennings, and the 'Horn' enigmas (15, 80) mark out the various uses of the subject. The cruelty of the Iceberg (34) is supplemented by an account of its mysterious origin, and the strange traits of the Weathercock (81) by a picture of its misery.

‡ See Heusler, *Zs d V f Vh* XI, 147.

§ Notably in the pictures of the array of the Barnacle Goose (11), of Night's garment (12), of the Badger's markings (16), and of the Swallow's coat (58).

|| Cf. 19, 22^{111f}, 32, 33, 35, 37, 38, 45, 53, 56 (substance), 58, 81, 86, 87, 91.

¶ See 14, 23, 47.

** This has already been discussed at sufficient length in connection with the human element in the Riddles.

†† *Rid* 6, 12, 14, 16, 18, 21, 22, 26, 28, 29, 31, 32, 33, 39, 45, 50, 51, 52, 54, 56, 58, 59, 63, 67, 70, 71, 72, 74, 80, 81, 84, 87, 91, 95.

‡‡ *Rid* 2, 3, 4, 5, 7, 8, 10, 13, 17, 20, 23, 27, 43, 46, 48, 55, 57, 61, 62, 66, 77, 83, 88, 93. In several riddles, pure description is limited to a single touch: 24^a, *wrætlíc on gewin sceapen*, 64^a, *glæd mid golde*.

§§ The Ram and Lance, deadly weapons, extol their joyous life in the forest (54, 73), the Ox, goaded by the black herd, bewails its pleasant youth (72), and Honey (28), Barley (29), Reed (61), Oyster (77), Ore (83), and Horn (88, 93) all point to the happy days before they fell into the shaping hands of man. Only the Parchment (27) seems reconciled to its new condition.

life,* between the living and dead creature,† are forcibly stressed This love of surprising contrasts leads not only to striking antitheses,‡ but to that potent checking element of enigmatic personification, the frequent introduction of effectless causes and causeless effects §

Above all, the *Riddles* delight in movement, whether it be the rushing of the storm (2-4) or the gliding of the iceberg (34), the swift pace of dog (75) and horse (20), the speed of the stag (93), the rapid flight of birds (8, 11, 58), the quick motion of the fish and the ceaseless flow of the river (85), the darting of the shuttle (57), the hurry of the pen in the hand of a ready writer (52), or even the wide wanderings of the Moon (30, 40, 95) The very themes impart rapidity to the poems, but the treatment is rapid as well, abounding in dynamic words || and compact phrases ¶ The note of sorrow and suffering is often struck (*supra*), but, despite this, the *Riddles* create an impression of vivid and strenuous life which adds greatly to their charm

As in the folk-riddles, the final framing element in our problems is a formula of closing The various forms of this have been discussed elsewhere, so it is only necessary to note now that the larger number of these satisfy the conditions of more popular puzzles in their summons to guess, and in their insistence upon the difficulty of solution **

* *Rid* 10 (Cuckoo), 11 (Barnacle Goose)

† *Rid* 13, 39, 74, 85 See Wossidlo, No 77, Petsch, p 125

‡ *Rid* 32⁷⁻⁸, 40, 41, 59¹⁰⁻¹²

§ *Rid* 19²⁻³, ne mæg word sprecan, | mældan for monnum, þeah ic mūþ hæbbe, 48⁵, Stælgrest ne wæs | wihte þy glēawra þe hē þām wordum swealg, 49¹⁻², [æ]r-jen-dean būtan tungan, 61⁹, mūdīlēas sprecan, 66¹, cwico ne cwæð ic wiht Cf 34⁹⁻¹⁰, 38⁸

|| Notice the large number of these in the 'Storm' riddles (2-4) and in dozens of others (30, 52, 74, 85, etc) It is not surprising that the periphrastic preterit formed by the preterit of *cuman* (cōm(on)), + an infinitive of motion, which occurs only twice in Cynewulf (*Jul* 563, *Chr* 549), appears four times in the *Riddles* (23¹, 34¹, 55¹, 86¹),

¶ This is strikingly illustrated by the past participles of *Rid* 29 and by the terseness of the obscene riddles

** Such endings as those of *Rid* 5, 29, 32, 33, 36, 40, 43, 44, 56, 68, 73, 84, recall the phrase of the folk 'He is a *wise man* who can tell me that'

VI

THE MANUSCRIPTS

The *Exeter Book*, most famous of all Leofric's donations to the new cathedral of the West, has already been so carefully described in another volume of this series * that we need consider now only the place of the *Riddles* in this celebrated codex. These enigmas occupy three different portions of the manuscript f 100 b–115 a (*Rid* 1–60 inclusive), f 122 b–123 a (*Rid* 31 b, 61), f 124 b–130 b (*Rid* 62–95). Unfortunately for the student of the *Riddles*, it is these final pages of the Book, otherwise so well-preserved, that have suffered threefold damage

(1) The last twelve leaves have been burned through by a piece of ignited wood which appears to have fallen upon the Book. The damaged places have a like shape upon all the leaves, decreasing, however, in size to the inner part of the codex, until on f 118 b only one small burn is visible †. This serious accident has impaired or reduced to fragments all riddles at the middle of these injured pages 31 b² (122 b), 64⁷⁻¹⁸ (125 a), 68¹⁻¹⁴ (125 b), 71⁷⁻¹⁰ and 72¹⁻⁵ (126 a), 73⁸⁻²⁰ (126 b), 77⁷⁻⁸ and 78 (127 a), 81¹⁰⁻¹² and 82 (127 b), 84¹¹⁻¹⁹ (128 a), 84⁴²⁻⁵⁴ (128 b), 87⁸ and 88¹⁻¹¹ (129 a), 88⁸⁴⁻⁸⁵ and 89 (129 b), 92⁶⁻⁷ and 93¹⁻⁶ (130 a), 93²⁸⁻³² and 94 (130 b).

(2) A page is certainly missing after f 111 *Rid* 41 (111 b, bottom) breaks off suddenly in the middle of a sentence (l 108), and *Rid* 42 (112 a, top) begins with equal abruptness. It is probable that a page has been lost after f 105, as *Rid* 21 closes abruptly at the bottom of the page without a closing-sign.

(3) The last leaf has been stained on its outer side (130 b) by the action of a fluid on the ink. A few words have thus been rendered almost illegible (91¹¹, 93²²).

The first and greatest of these injuries has occasioned the use of strips of vellum for binding together the damaged half-pages. In course of time, these strips have become loosened, and, by peering beneath them, I have been able to read many letters and even words not visible to Schipper and Assmann ‡. These I have duly included in my text.

* Cook, *The Christ of Cynewulf*, pp xiii-xvi.

† See Schipper, *Germania* XIX (1874), 327, Trautmann, *Angla* XVI, 207.

‡ So also Trautmann, l c.

It is surprising that the chief aid to the study and reconstruction of the defective passages has been neglected by all students of the text of the *Riddles*. This is the facsimile copy made for the British Museum by Robert Chambers from 1831 to 1832.* Despite Wulker's slighting criticism,† the transcript has great value, not only because it is in the main very trustworthy,‡ but because it preserves letters and words which are now obscure or invisible.§ I have collated it carefully with my text.

Discovery of hitherto unobserved letters in the *Exeter Book* itself, and the fairly rich yield of the British Museum transcript, constitute potent arguments against daring emendations of the greatly-damaged text — emendations which rest upon nothing but the ingenious fancy of the reconstructionist, and which are in nearly every case ruled out of court.

* The fly leaf of the *Exeter Book* bears, at the bottom of the page, this note of the Chapter Clerk: 'In 1831 this Book was entrusted to the British Museum for the purpose of being copied for that institution, and returned October, 1832.' And the facsimile, which is known as Add. MS. 9067, is approved by Sir Frederic Madden in this comment upon its fly leaf: 'The whole of the present transcript has been collated by me with the original MS. belonging to the Dean and Chapter of the Cathedral of Exeter. Frederic Madden, Asst. Keeper of the MSS. Brit. Mus., Feb. 24, 1832.' We learn from Thorpe's Introduction to his *Codex Exoniensis* (p. xii) that the original manuscript was brought back to Exeter in time for his use. Nothing, therefore, could be farther from truth than Brand's surprising statement (*Pauls Grundriss*² II, 946) that 'Thorpe's text (*Codex Exoniensis*) is based upon the transcript by Robert Chambers.'

† 'Obgleich laut einer Bemerkung in der Abschrift Madden selbst eine Collation der Abschrift mit dem Urtexte 1831-1832 vornahm, ist dieser Text durchaus nicht vollständig zuverlässig' (*Grundriss*, p. 222).

‡ Kemble derives his text of the *Traveler's Song* (*Widsið*) from this source, which he calls 'an accurate and collated copy' (*Beowulf*, 2d ed., p. 26), and Gn. W. *Bibl.* collates it with the codex in its text of 'Vater unser' (II, 2, 227), 'Gebet' (II, 2, 217), and 'Lehrgedicht' (II, 2, 280), but neglects it strangely in its text not only of the *Riddles* but of the *Ruin* (I, 297), the *Husband's Message* (I, 306) and the *Descent into Hell* (III, 176), where it furnishes valuable aid. In the transcript of the *Riddles* I note only these errors: *gefratn* for *gefragn* (68¹), *ætllice* for *wratlice* (68¹), *bine* for *batte* (93²²), *eow þas* for *eorþas* (93²⁵). The imitation of the upright well formed English minuscules of the *Exeter Book* is surprisingly good, and all gaps due to damage are skillfully indicated.

§ I cite only a few of many instances: 21⁶, Edd., citing MS. incorrectly, *rue*, MS. and B. M. *sace*, 72⁵, B. M. *oft ic*, not seen by Assmann or Schipper, nor by me, 81¹⁰, B. M. *onst eosed*, 81¹², I read in MS., before *scaft, mat*, not seen by Assm., Sch., B. M. *n mat*, 84¹², MS., after *ma*, I read *st*, not seen by Assm., Sch., B. M. *mæs*, 88¹⁰, B. M. *þeana* for *weana* (Edd.), 93²⁸, MS. *oft me*, visible to me but not to Edd., B. M. *oft me*.

by a more thorough study of the manuscript and of the early copy * Three considerations have dictated to editors and critics violent distortions of the text of the *Riddles*. The first of these has been the desire to wrest the reading of the manuscript into accord with some far-fetched solution. As I have already shown,† the text may be without flaw, it may indeed contain a reading confirmed by many parallel passages in the *Riddles* themselves, but if it does not accord with the editor's answer of the moment he alters in Procrustean fashion ‡ Secondly, a metrical a-priorism that brooks no freedom of verse has naturally led to arbitrary assaults upon the integrity of many passages § And finally, inability to grasp the poetic perspective of the Old English has caused the unwarrantable rejection of some of the most striking phrases and kennings in our early poetry || The foolishly named 'curse of conservatism' is far preferable to the itch of rash conjecture ¶ I have therefore sought to show due respect to a text which in its undamaged portions is excellent, and have emended only with valid reasons **

In the manuscript the beginnings of the several riddles are marked by large initial letters, and the endings by signs of closing, 7 or — or — 7 †† In a few cases these indications are lacking. There is no such sign at the end of *Rid* 3, which concludes, however, at the bottom of a page (101 a), at the ends of 21 and 41, where abrupt terminations indicate missing pages, nor at the conclusions of 43 and 48, each of which is followed on the same line by the opening words of the next riddle

* Almost without exception, Dietrich's suggested readings (*Haupts* Zs XI) have been invalidated by reference to the original text. Holthausen is equally unfortunate: manuscript and transcript flatly contradict his emendations of 77⁸, 81¹⁰, 83⁸, 93²⁸, 94⁷, and confirm his additions only in such obvious omissions as 68⁸ [*n*]enne (B M *nanne*) and 84⁵⁵ [*cynna*] (MS, B M *cy[nn]*a)

† *M L N* XXI, 98

‡ See Trautmann, *BB* XIX, 167–215, and note his sweeping changes of text in 11^{8b} 7a, 18^{11a}, 58^{1b}, 95⁶, etc.

§ See particularly Holthausen's readings of 16², 25², 55¹, 84²¹⁻²²

|| Holthausen emends out of existence the interesting *heofones tōbe* (87⁵) and *brūnra bēot* (92¹). See notes to these passages.

¶ Sievers utters dignified protest (*PBB* XXIX, 305–331) against 'die tendenz bei der behandlung unsrer alten dichtungen persönliche willkür des urteils an die stelle geduldiger vertiefung in die zur rede stehenden probleme zu setzen'.

** All emendation has its pitfalls, as I have found to my cost. Professor Bright objects with reason to the double alliteration in 73^{28b} of my text, and plausibly proposes *Wisan sē he mīne* | [*sōbe*] *cunne, saga hwaet ic hātte*

†† The symbol at the end of *Rid* 5 is doubtless a closing sign

Marks of closing are wrongly used after the fifteenth line of *Rid* 28 (28¹⁶⁻¹⁷, written as a separate riddle, may thus serve to connect the two problems of like subjects, 28 and 29) and after the opening formula of *Rid* 69 (which is, however, a useless prefix to the real riddle-germ in the third line) The end of the enigma is sometimes emphasized by the inclusion of its last word or words in a bracket on the next line, as in *Rid* 38, 46, 54, 71, 86

The *Exeter Book* scribe regularly separates compounds whose second member also has a heavy stress * He severs prefixes from their roots and appends them to preceding words † He even separates the syllables of a simplex ‡ Finally, he achieves impossible combinations §

Very few abbreviations are employed by the scribe || The conjunction *and* is always represented by the sign ȝ ¶ The ending *-um* (*hwilum*, *burgum*, etc) sometimes appears as *ū*, and sometimes unabbreviated, ** *bonne* always figures as *bonn*, and *bet* frequently as *þ* *þ* and *ð* are used arbitrarily †† The uncontracted gerundial form with *-ne* (*tō hycganne*, *tō secganne*) appears so consistently, even when the meter demands the contracted, ‡‡ as to suggest a similar consistency in the earliest version

* This habit, common among Old English scribes (see Keller, *Palaestra* XLIII, 51), not infrequently leads to ambiguity compare 18¹, *eodor winum*, 23¹⁴, *fæt hengeſt*, 31¹, *līg bysig*

† As in the *Beowulf* MS, the chief offender in this regard is *ge* compare 4²³, *hyge mitlað* (*hy gemitlað*), 4⁵⁸, *þege ræceð* (*þe geræceð*), 10⁷, *minge ſceapu* (*min geſceapu*), 12⁸, *ſwage mædde* (*ſwa gemædde*), 35⁵, *mege ſæde* (*me geſæde*), etc With this last example before him, one may hesitate to accept the form *mæge* (< *mæge*) in 10⁴, *mege wedum* So with *an-*, compare 4⁵⁹, *or an ſtelle* How then are we to construe 41⁹⁴, *ſwearian ſyne* (*ſweart anſyne*?), and 57⁹, *torhtan ſtod* (*tor ht anſtod*?)

‡ So in *Rid* 46¹, *win cle* (*wincle*) Perhaps some such form in his original led the scribe to the metrically impossible *win(c) ſele* in the kindred riddle 55² Is 54¹⁸, *fær genamnan*, to be read with Gn, W, *fær genam* | *nan*?

§ Compare 39⁸, *gyfhioge* (*gyf hio ge*)

|| See *New Palaeographical Society*, London, 1903, Plates, 9, 10, for expert comment upon our MS ¶ This appears even in 6⁸, *ȝweorc* (*hondweorc*)

** Assmann has carefully noted in his text (W) these varying usages I have deemed it unnecessary to record them in mine

†† Assmann (W) is the only editor of the *Riddles* who follows the manuscript closely in this regard He is wrong at least once 84⁸⁶, MS *bið*, W *biþ* I have tried to adhere to the use in the codex

‡‡ See *Rid* 29¹², 32²⁸, 40²², 42⁸, etc, 88²⁹⁻³⁰, *fremman ne nāfre* is obviously *fremmanne nāfre* Like Kiapp in his edition of the *Andreas*, I have given in all such cases the inflected form of the manuscript

of the text. The signs or accents (´) over vowels in the manuscript* fall upon long vowels, and may therefore be regarded as marks of length — save in one or two cases †

The recent readings of the Northumbrian variant of *Rid* 36, the so-called *Leiden Riddle* (see variant notes), unfortunately reached me too late for inclusion in my text, but have been printed by me in the notes, without comment ‡

Thorpe, in his *Codex Exoniensis*, follows the threefold division in the MS, and prints the *Riddles* in three groups, pp 380–441, 470–472, 479–500, but, as Grein pointed out, ‘*Riddle I*’ of Thorpe’s second group (p 470) is merely a variant of *Rid* 31, and Thorpe’s ‘*Riddle III*’ of this division (p 472) is no riddle at all but the beginning of *The Husband’s Message* § Thorpe omits from his text six riddle-fragments. Grein || follows Thorpe’s reading of the manuscript, and, by drawing four riddles into two, gives us eighty-nine in all. In his notes upon the *Exeter Book* text, Schipper ¶ supplies the missing fragments. He is followed by Assmann,** who thus swells the number to ninety-five †† Trautmann ‡‡ regards *Rid* 2, 3, 4, as one riddle, and Grein’s 37 and 68 each as two. I adhere to the numeration of the Grein-Wulker text, bracketing, however, ‘the First Riddle’ as a thing apart §§

* These are recorded in Gn-W, *Bibl* III, 243

† *Gumrinc* (87^a), *ð* (55⁹), *ón* (7⁷, 21²⁹, 22⁸). The mark after *p* in *p’nea* (41⁶⁰) may be either a macron (Schipper) or an abbreviation sign (Assmann)

‡ The forms *ðreaungiðrac* and *uynðicæfium* (*Leid* 6, 9), reported by Dr Schlutter, are far more apt than the *Exeter Book* variants, and moreover find abundant support in *bræwingspul*, ‘calamistrum’ (Napier, *O E Glosses*, No. 1200, 4646, 5328), and in *uuyndecrest*, ‘ars plumaria’ (Sweet, *O E Texts*, p 43, *Corpus Gl* 217), to which B-T long since pointed in this connection. On the other hand, the meter strongly opposes the new readings of *Leid* 1^a, 8^b, 14^{a,b}

§ Hicketier, *Anglia* XI, 364, thinks that the ‘Message’ is a riddle, and, as we have seen, Strobl, *Haupts Zs* XXXI, 55, seeks to show that it is a solution of the preceding riddle (*Rid* 61), the two forming a *Wettgedicht*. On the other hand Blackburn, *Journal of Germanic Philology* III, 1, sets forth the pretty and ingenious theory that *Rid* 61 should not be regarded as an enigma, but should be united with the ‘Message’ into a lyric. See my notes to *Rid* 61

|| *Bibl der ags Poesie* II, 369–407 ¶ *Germania* XIX, 328, 334, 335, 337, 338.

** Grein Wulker, *Bibl der ags Poesie* III, 183–238

†† The fragments are Nos 68, 78, 82, 89, 92, 94.

‡‡ *Anglia*, Bb V, 46

§§ The various editions of single riddles will be cited under this head in my Bibliography. Thorpe, Grein, and Assmann (Grein Wulker) furnish the only complete texts

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NOTE Readings and suggestions ascribed to the general editors of this series, Professors Bright and Kittredge, are drawn from personal communications to the editor

ABBREVIATIONS

- A L* *Ancient Laws* (Thorpe)
And *Andreas* (Krapp's edition)
Anth Lat Riese, *Anthologia Latina*
Anz *Anzeiger*
Ap *The Fates of the Apostles*, Bibl II, 87-91
Archiv, *Heirigs Archiv* *Archiv für das Studium der neueren Sprachen und Literaturen*
A S *Anglo Saxon*
Az *Azarias*, Bibl II, 491-520
Barnouw *Textkritische Untersuchungen*
BB *Bonner Beiträge zur Anglistik*
Bb *Anglia*, Beiblatt
Beow *Beowulf*, Bibl I, 149-277
Bibl Grein Wulker, *Bibliothek der angelsächsischen Poesie*
Bl Blackburn, *Journal of Germanic Philology*, III, 1 f
Bl Hom *Blacking Homilies*
B M *British Museum transcript*
Brun *Battle of Brunanburh*, Bibl I, 374-379
B T Bosworth Toller, *Anglo Saxon Dictionary*
Chr *Christ* (Cook's edition)
Cleasby Vigfusson *Icelandic English Dictionary*
Con Conybeare, *Illustrations*
Cos *Cosijn*
C P Muller, *Cothener Programm*
Cr *De Creatura* (Aldhelm)
Craeft *Bi Monna Craeftum*, Bibl III, 140-143
Dan *Daniel*, Bibl II, 476-515
Deor *Deor's Lament*, Bibl I, 278-280
Dicht Grein, *Dichtungen der Angelsachsen*
Dict Sweet, *Student's Dictionary of Anglo Saxon*
Dietr Dietrich, *Haupts Zs*, XI, XII
Dream *Dream of the Rood*, Bibl II, 116-125
Edd *Editors*
E E Lit Brooke, *Early English Literature*
E E T S *Early English Text Society*
El *Elene*, Bibl II, 126-201
E S, *Engl Stud* *Englische Studien*
Etm Etmuller, *Engla and Seaxna Scopas*
Exod *Exodus*, Bibl II, 445-475
Fæd *Fæder las cwindas*, Bibl I, 353-357
Fates *Fates of Men* (*Bi Manna Wyr-dum*), Bibl III, 148-151
Frucht *Metrisches und Sprachliches*
Gen *Genesis*, Bibl II, 318-444
Gn Grein, *Bibliothek*
Gn² Grein, *Germania*, X, 423
Gn Cot *Gnomes of the Cotton MS*, Bibl I, 338-341
Gn Ex *Gnomes of Exeter Book*, Bibl I, 341-352
Gr³ Sieveis, *Old English Grammar*, third edition
Grundriss Wulker, *Grundriss zur Geschichte der angelsächsischen Literatur*
Gu *Guthlac*, Bibl III, 54-94

- Har Harrowing of Hell*, Bibl III, 175-180
Haupts Zs, *H Z Zeitschrift für deutsches Alterthum*
 Herzf, Herzfeld *Die Ratsel des Exeterbuches*
H M Husband's Message, Bibl I, 309-311
 Holth Holthausen
Hom Homilies
Horda Strutt, Horda Angelcynna
Hpt Gl Angelsächsische Glossen (*Haupts Zs* IX, 401-530)
Hy Hymns, Bibl II, 211-281

 Icel Icelandic
I F Indogermansche Forschungen
I G Islenskar Gátur

 Jansen *Beiträge zur Synonymik*
Jud Judith, Bibl III, 117-139
Jul Juliana, Bibl II, 294-314

 Keller Miss Keller, *Anglo Saxon Weapon Names*
 Kl Kluge, *Angelsächsisches Lesebuch*
 Klaeb Klaeber
Kp u Ht Hehn, Kulturpflanzen und Haustierte

Lchd Cockayne, Leechdoms
Leas, Bt Monna Lease, Bibl II, 108-110
Leid Leiden Riddle
Litt-Bt Deutsches Litteratur Blatt

 M Muller, *Collectanea*
 Madert *Die Sprache der altenglischen Ratsel*
Mald Battle of Maldon, Bibl I, 358-373
 McL McLean, *Old and Middle English Reader*
 M E Middle English
Men Menologium, Bibl II, 282-293

Met Meters of Boethius, Bibl III, 247-303
 M H G Middle High German
M L N Modern Language Notes
Mod Bt Manna Mode, Bibl III, 144-147
M P, Mod Phil Modern Philology

N E D New English Dictionary

 O E Old English
 O F Old French
 O H G Old High German
 O N Old Norse

Pan Panther, Bibl III, 164-166
PBB Paul and Braune's Beiträge zur Geschichte der deutschen Sprache und Literatur
Ph Phaux, Bibl III, 95-116
P L Patrologia Latina
P M L A Publications of the Modern Language Association of America
 Prehn *Komposition und Quellen der Ratsel des Exeterbuches*
Ps Psalms, Bibl III, 329-482
 Ps Psalms (Vulgate)

 R Rieger, *Alt und angelsächsisches Lesebuch*
Rid Riddles
R S P Rectitudines Singularum Personarum
Run Runic Poem, Bibl I, 331-337

Sal Salomon and Saturn, Bibl III, 304-328
Sat Christ and Satan, Bibl II, 521-562
 Sch Schipper, *Germania*, XIX, 328-338
 Schmid *Die Gesetze der Angelsachsen*
Seaf Seafarer, Bibl I, 290-295
 Shipley *The Genesis Case in Anglo-Saxon Poetry*

Siev	Sievers	<i>Wb u Kp</i>	Hoops, <i>Waldbaume und Kulturpflanzen</i>
<i>Soul</i>	<i>Soul and Body</i> , Bibl II, 92-107	<i>Wids</i>	<i>Widsið</i> , Bibl I, 1-6
<i>Spr</i>	Grein, <i>Sprachschatz</i>	<i>Wond</i>	<i>Wonders of Creation</i> , Bibl III, 152-155
Sw	Sweet, <i>Anglo Saxon Reader</i>	Wossidlo	<i>Mecklenburgische Volksüberlieferungen</i>
Sym	Symphosius	WW	Wright Wulker, <i>Anglo-Saxon and Old English Vocabularies</i>
T	Editor's reading of MS, usually cited in first person	<i>Zs d V f Vk</i>	<i>Zeitschrift des Vereins für Volkeskunde</i>
Th	Thorpe, <i>Codex Exoniensis</i>	<i>Zs f d M</i>	<i>Zeitschrift für deutsche Mythologie</i>
Tr	Trautmann	<i>Zs f d Ph</i>	<i>Zeitschrift für deutsche Philologie</i>
W	Wulker (Assmann), <i>Bibliothek der angelsächsischen Poesie</i> , III, 183-238		
<i>Wand</i>	<i>Wanderer</i> , Bibl I, 284-289		

RIDDLES OF THE EXETER BOOK

I

[Lēodum is mīnum swylce him mon lāc gife [100^b mid]
 willað hȳ hine āþecgan, gif hē on þrēat cymeð
 Ungelīc is ūs
 Wulf is on iēge, ic on ōþerre,
 fæst is þæt ēglond fenne bīworpen, 5
 sindon wælrēowe weras þær on iēge
 willað hȳ hine āþecgan, gif hē on þrēat cymeð
 Ungelīce is ūs
 Wulfes ic mīnes wīdlāstum wēnum hogode,
 þonne hit wæs rēnig weder ond ic rēotugu sæt, 10
 þonne mec se beaducāfa bōgum bilegde
 wæs mē wyn tō þon, wæs mē hwæpre ēac lāð
 [Mīn] wulf, mīn wulf, wēna mē þīne
 sēoce gedýdon, þīne|seldcymas, [101^a]
 murnende mōð, nāles metelīste 15
 Gehȳrest þū, Ēadwacer? Uncerne earne hwelp

1 1 *Leo* (*Quae de se ipso Cynewulfus tradiderit, Halle, 1857, p 22*), *Imelmann* (*Die altenglische Odoaker Dichtung, Berlin, 1907, p 24*) gefe — 2 *Imelmann* in þreate — 3 *Imelmann* ungelimp — 6 *Trautmann* (*Anglia* vi, 158) wæl[h]reowe *Imel* her on ege — 7 *Imel* hie and in þreate — 8 *Kluge* ungelīc, *Imel* unge limp — 9 *MS, Edd* dogode, *Leo* do gode, *Hickethier* (*Anglia* x, 579), *Schofield* (*Publ Mod Lang Assoc* xvii, 267), *Imel* hogode — 10 *Gn* wæter (*misprint*), *Kl* wæter *MS, Th* reo tugu, *Imel* reotigu — 12 *Holthausen* (*Anglia* xv, 88) 'instead of wyn, leof and lað hwæpre eac, or wyn and wa (wea) for lað', *Imel* defends text, citing as examples of w hw alliteration *Leiden Rtd* 11, *Gu* 323, *Beow* 2299 (*Heyne's note*) — 13 *Holth* Wulf, mīn Wulf, la!, *Bulbring* (*Litt Bl* xii, 157) mīn Wulf, mīn Wulf, *Imel* Wulf se mīn Wulf *Holth* wearna? for wena, *Imel* wene — 14 *Imel* gededun — 15 *MS, Th* mete liste, *Holth* (*Litt-Bl* x, 447) metes liste and murnend[n]e mod, *Imel* metelestu — 16 *Imel* georstu for gehyrest þu *Schofield* eadwacer ('very vigilant') *Holth* earmne for earne

bireð wulf tō wuda
 þæt mon ēape tōsliteð þætte nāfre gesomnad wæs,
 uncer giedd geador]

2

Hwylc is hælpa þæs horsc ond þæs hygecræftig
 þæt þæt mæge āsecgan, hwā mec on sið wræce,
 þonne ic āstige strong, stundum rēpe
 þrymful þunie? Þrāgum wræc(c)a
 fēre geond foldan, folcsalo bærne,
 ræced rēafige, rēcas stigað
 haswe ofer hrōfum, hlin bið on eorþan,
 wælcwealm wera þonne ic wudu hrēre,
 bearwas blēdhwate, bēamas fylle
 holme gehrēfed, hēahum meahtum
 wrecan on wāpe wide sended,
 hæbbe mē on hrycge þæt ær hādas wrēah
 foldbūendra, flæsc ond gēastas,
 somod on sonde Saga, hwā mec pecce,
 oppe hū ic hātte þe þā hlæst bere

3

Hwílum ic gewíte, swā ne wēnaþ men,
under y̆pa geþræc eorþan sēcan,
gārsecges grund Gifen biþ gewrēged,
 fām gewealcen ,
hwælmere hlummeð, hlūde grimmeð, 5

18 *Hickethor* þe for þæt *Gn*, *Kl*, *Imel* gesomnod — 19 *Herzfeld* (*Die Rätsel des Exeterbuches*, Berlin, 1890, p 66) and *Schofield* gæd geador, *Imel* gæd gador.

24 *MS*, *Th*, *Gn*, *W* wræce, *Siev* (*PBB* x, 510) wræce, *Hierf.* (p. 44) wræc(a)? — 7 *In MS* y is written above i in *hlin* in another hand — 10 *Cos* (*PBB* xxiii, 128) helme *MS*, *Th*. heanū — 11 *MS*, *Edd* wrecan, *Cos* wrecen *Th* sende? — 14 *MS* sunde, *Th* on sunde (*trans* 'safely'), *Gn* sande *Gn* wecce? — 15 *Th* be be

3 3 *Th* note geofon, *Ettm* gyfen — 4 *Ettm*. *proposes* flod aræred, *Gn* flod afysed *Cos* (*PBB* xxiii, 128) famge wealcen (*cf PBB* xxi, 19, to *And.* 1524)

strēamas staþu bēatað, stundum weorpaþ
 on stealc hleoþa stāne ond sonde,
 wāre ond wāge, þonne ic winnende,
 holmmægne biþeaht, hrūsan styrge,
 sīde sǣgrundas sundhelme ne mæg 10
 losian ær mec lǣte, sē þe mīn lāttēow brō
 on sīþa gehwām Saga, þoncol mon,
 hwā mec bregde of brimes fæpmum,
 þonne strēamas eft stille weorþað,
 ȝþa geþwære, þe mec ær wrugon 15

4

[Hwīlum mec mīn frēa fæste genearwað, [101^b]
 sendeð þonne under sǣlwonge
 bearm [þone] brādan ond on bið wriceð,
 þrafað on þýstrum þrymma sumne
 hæste on enge, þær mē heard siteð 5
 hrūse on hrycge nāh ic hwyrftweges
 of þām āglāce, ac ic ēpelstōl
 hæleþa hrēru hornsalu wagað,
 wera wīcstede, weallas beofiað
 stēape ofer stīwitum Stille þynceð 10
 lyft ofer londe ond lagu swīge,
 oþþæt ic of enge ūp āþringe

7 *MS*, *Th*, *R*, *W* stealc hleoþa, *Ettm* stealchleoþu *Gn* hleoþu? Compare 58^a *Ettm* sande — 11 *Ettm* ladteow

4 There is no sign of closing after *Rid* 3, nor spacing in the *MS* between 3 and 4 (perhaps because 3 ends the page), and *hwilum* begins with a small letter, but the preceding formula clearly marks the close of a riddle — 1 *Siev* (*PBB* x, 479) *frea* resolved — 2 *MS*, *Gn*, *W* salwonge, *Gn* salwongas? *Th*, *Ettm* sǣlwonge — 3 *Herzf* (p 68) for metrical reasons supplies on, *Holthausen* (*Anglia* xiii, 358) þone *MS* onbid, *Th*, *Ettm* on bed — 5 *MS*, *Th*, *Gn*, *W* hæstst, *Cos* hæste = þurh hæst *MS*, *Gn*, *W* heord, *Th* note, *Spr* 11, 68, *Cos* heard — 6 *Th*, *Ettm*, *Gn* hwyrft wegges, *Gn*² hwyrft wegges — 7 *MS* aglaca — 8 *MS* hrera, *Th*, *Ettm* hrere — 10 *Ettm* stigwicum? — 12 a *in* aþringe is written above the line in another hand

efne swā mec wisaþ sē mec wræde on
 æt frumsceafte furpum legde
 bende ond clomme, þæt ic onbūgan ne mōt 15
 of þæs gewearde þe mē wegas tæcneð
 Hwīlum ic sceal ufan yþa wrēgan,
 [strēamas] styrgan ond tō stape þywan
 flintgrægne flōd fāmīg winneð
 wæg wið wealle, wonn āriseð 20
 dūn ofer dýpe, hyre deorc on lāst,
 eare geblonden, oþer fēreð,
 þæt hý gemittað mearclonde nēah
 hēa hlincas þær bið hlūd wudu,
 bringesta breahm, bidað stille 25
 stealc stānhleoþu strēamgewinnes,
 hōpgehnāstes, þonne hēah geþring
 on cleofu cryðeð þær bið cēole wēn
 slīpre sæcce, gif hine sē byreð
 on þā grimman tid, gæsta fulne, 30
 þæt hē scyle rice birofen weorþan,
 fēore bifohten fæmīg ridan
 yþa hrycgum þær bið egsa sum
 hælepum geýwed, þāra þe ic hýran sceal
 strong on stiðweg hwā gestilleð þæt? 35
 Hwīlum ic þurhræse þæt mē rideð on bæce,
 won wægfatu, | wide tōþringe [102^a]
 lagustrēama full, hwīlum læte eft

13 *MS*, *Th* wræde, *Ettm*, *Gn*, *W* wræde — 18 *MS* no gap, *Th* supplies streamas *MS*, *Th* þyran, *Th* note þywan? — 20 *Ettm*, *Gn* won — 22 *Th* note ear-geblonde? — 23 *Ettm*, *Gn* hī *Th* note gemetað? *Ettm* gemetað — 27 *Spr* 11, 47 heahgeþring — 29 *Ettm* bireð — 31 *MS*, *Th*, *Ettm*, *W* rice, *Th* note ricene? *Gn* rice (<ncu), *Klaeb* (*M P* 11, 144) rince — 32 *Klaeb* fēre (*danger*) — 33 *Ettm*, *Gn* byð — 34 *MS*, *Th*, *Gn*, *W* ældum, *Ettm* ealdum, hælepum? *Gn* (*Spr* 11, 774) yppan? — 36 *MS*, *Th*, *Gn*, *W* on bæce ndeð, *Ettm* ridað, *Gn* note (*Herzf* p 45) rideð on bæce?

slūpan tōsomne Se bið swēga mæst,
 breahmta ofer burgum, ond gebreca hlūdast, 40
 þonne scearp cymeð scēor wiþ ōþrum,
 ecg wið ecge eorpan gesceafta
 fūs ofer folcum fyre swætað,
 blācan lige, ond gebrecu fērað
 deorc ofer dreohtum gedyne micle, 45
 farað feohtende, feallan lætað
 sweart sumsendu sēaw of bōsme,
 wætan of wombe Winnende fareð
 atol ēoredþrēat, egsa āstigeð,
 micel mōdþrēa monna cynne, 50
 brōgan on burgum, þonne blace scotiað
 scriþende scin scearpum wæpnum
 Dol him ne ondrædeð ðā dēaðsperu,
 swylteð hwæpre, gif him sōð meotud
 on geryhtu þurh regn ufan 55
 of gestune læteð stræle flēogan,
 fērende flān fēa þæt gedȳgað
 þāra þe geræceð rynegiestes wæpen
 Ic þæs orleges ōr anstelle,
 þonne gewite wolcengehnāste 60
 þurh geþræc þringan þrimme micle
 ofer byrnan bōsm biersteð hlūde
 hēah hlōðgecrod, þonne hnige eft
 under lyfte helm londe nēar

41 *MS*, *Edd* sceo, *Cos* sceor — 42 *MS*, *Th* earpan, *Th* note eorpan or earman? *Ett* eorpan *Ettm*, *Gn* gesceafta — 45 *MS*, *Edd* dreontum, *Th* note, *Spr* 1, 204 dreohtum (dryhtum)? *Gn* dreongum = drengum? *Holth* (*E S* xxxvii, 206) dreorgum ("traurigen") — 47 *MS* (*T*) sweartsum sendu, *Th* note sweartsum sendeð? — 50 *Siev* (*PBB* x, 479–480) resolves þrea — 51 *Th* note broga? *Ettm* breostum instead of burgum — 54 *Ettm* swilteð — 55 *Ettm* gerhtum — 57 *MS*, *Edd* farende *Siev* (*PBB* x, 480), flanas? — 58 *MS*, *W* geræceð, *Th*, *Ettm*, *Gn* geræcað *Th* note regn gastes? — 61 *MS*, *W* þrimme *Th*, *Ettm*, *Gn* þrymme — 62 *Gn* burnan? — 64 *Siev* (*PBB* x, 478) resolves near

ond mē [on] hrycg hlade þæt ic habban sceal, 65
 meahtum gemanad mīnes frēan
 Swā ic, þrymful þēow, þrāgum winne
 hwilum under eorþan, hwilum ȝþa sceal
 hēan underhnigan, hwilum holm ufan
 strēamas styrge, hwilum stīge ūp, 70
 wolcnfare wrēge, wide fēre
 swift ond swiþfeorm | Saga hwæt ic hātte, [102^b]
 oþþe hwā mec rāere þonne ic restan ne mōt,
 oþþe hwā mec stæðþe þonne ic stille bēom

5

Ic sceal þrāgbysig þegne mīnum,
 hringum hæfted, hȳran georne,
 mīn bed breacan, breahmta cȳþan
 þæt mē halswriþan hlāford sealde
 Oft mec slāepwērigne secg oðþe mēowle 5
 grētan ēode, ic him gromheortum
 winterceald oncweþe, [þæt] wearm[e] lim
 gebundenne bēag bersteð hwilum,
 sē þeah biþ on þonce þegne mīnum,
 medwīsum men, mē þæt sylfe, 10
 þær wiht wite ond wordum mīn
 on spēd mæge spel gesecgan

65 *Gn, W* add on *Th* note hebban? — 66 *Siev* (*PBB* x, 479) resolves frean
 — 69 *MS, Con, Th, Ettm* heah, *Gn, W* hean. *MS* (*T*), *Ettm.* under hnigan
 — 71 *Ettm, Gn* wolcnfare.

5 1 *MS, Th* þrag bysig, *Ettm* þrage bysig, þragbysig? or þræcbysig? *Gn, W*
 þragbysig — 2 *MS, Th* hringan — 7 *MS* wearm lim, *Th* note wearne limu?
Ettm wearmum limum, *Hollh* (*I F* iv, 386) wearm lim[wædum] — 8 *MS, Edd*
 gebundenne, *Ettm* gebunden *MS, Th* bæg, *Th* note beag *MS, Th* hwilum
 bersteð, *Th* note berstað After 1 in hwilum, an o is erased — 10 *Ettm, Gn.*
 sylfe — 11 *Ettm* se þær — 11-12 *MS* mīn onsped, *Th* minon sped, note spede?
 or spedum? *Ettm* minum | spede

6

Ic eom ānhaga iserne wund,
 bille gebennad, beadoweorca sæd,
 ecgum wērig Oft ic wig sēo,
 frēcne feohtan, frōfre ne wēne,
 þæt mē gēoc cyme gūðgewinnes, 5
 ær ic mid ældum eal forwurde,
 ac mec hnossiað homera lāfe,
 heardecg heoroscearp hondweorc smiþa,
 bītað in burgum, ic ābīdan sceal
 lāþran gemōtes Næfre læcecynn 10
 on folcstede findan meahte,
 þāra þe mid wyrtum wunde gehæalde,
 ac mē ecga dolg ēacen weorðað
 purh dēaðslege dagum ond nihtum

7

Mec gesette sōð sigora waldend
 Crīst tō compe oft ic cwice bærne,
 unrīmu cyn, eorþan getenge,
 nēate mid nīþe, swā ic him nō hrīne,
 þonne mec frēa mīn feohtan hāteþ 5
 Hwīlum ic monigra mōd ārēte,
 hwīlum ic frēfre þā ic ær winne|on [103^a]
 feorran swīpe, hī þæs fēlað þeah

6 3 *Siev* (PBB x, 476) resolves seo — 5 *MS*, *M*, *Th* mec — 6 *Ettm* ildum
Gn eall *Ettm* forwurðe, *Gn* forwurðe? — 7 *Ettm* lafa — 8 *MS*, *Th* ȝweorc,
Th note handweorc, *M*, *Ettm*, *Gn*, *R* handweorc, *W* hondweorc — 9 *MS*,
Th, *Ettm*, *R* abidan, *Gn*, *W* a bīdan — 10 *R* lāþra — 13 *Spr* 1, 251, eaden?
Ettm weorðeð

7 *W* 'Nach nihtum ist die halfte der zeile frei, auf ihr steht uder Crīst die
 rune S' — 4 *Th* note swa þeah? — 5 *Siev* (PBB x, 479) frēa resolved, *MS*,
Edd mīn frēa, *Hollh* (Bb 1x, 357) friga mīn — 7 [wel] before frēfre added by
Gn, *W* *Th* note frēfinge *Th* note þa þe?

swylce þæs ȝpres, þonne ic eft hyra
ofer dēop gedrēag drohtað bēte 10

8

Hrægl min swīgað þonne ic hrūsan trede
oþþe þā wīc būge oþþe wado drēfe
Hwīlum mec āhebbað ofer hālepa byht
hyrste mīne ond þēos hēa lyft,
ond mec þonne wīde wolcna strengu 5
ofer folc byrēð Frætwe mīne
swōgað hlūde ond swinsiað,
torhte singað, þonne ic getenge ne bēom
flōde ond foldan, fērende gæst

9

Ic þurh mūþ sprece mongum reordum,
wrencum singe, wrixle geneahhe
hēafodwōþe, hlūde cirme,
healde mīne wīsan, hlēoþre ne mīpe,
eald æfensceop, eorlum bringe 5
blisse in burgum þonne ic būgendre
stefne styrme, stille on wīcum
sittað swīgende Saga hwæt ic hātte
þe swā scirenige scēawendwisan

10 *MS*, *Th* betan, *Gn* bete, *Spr* 1, 99 betan [sceal] *Rune S* stands at close of the riddle

8 1 *Th* note swogað? — 4 *Siev* (*PBB* x, 478) resolves hea, *Holið* (*Bb* ix, 357) hea[e] — 6 *Ettm* bireð *Ettm* frætwa — 7 *Ettm* swinsjað eac — 9 *Gn* gæst, *Sw* gæst

9 *The* rune C is over this riddle on line with ferende gæst (8^o) — 4 *Th* note hleoþor, *Ettm* hleoðor, *Gn* hleoðres, *Gn*² hleoðre (*inst*) — 8 *MS*, *Th* siteð, *Ettm* sitað, *Gn*, *W*, *Cos* sittað *MS*, *Th*, *Gn*, *W* nigende, *Gn* hnigende? *Ettm*, *Cos* swigende — 9 *MS* (*T*) þa swa scirenige, *Th* þa swa scire nige, *Th*, note þe, *Ettm* scīrenige, *Gn* 'scīrenige, *scurrliter*? vgl *Graff* vi, 549–551', *Spr* 11, 296 scire nige (1st pers sg of nigan), *Bosworth Toller*, p 837, scire cige, *Cos* (*PBB* xxii, 128) 'scirenige is to be changed to sciernige — scericge, *missa*, *Shr* 140, scearecge, *Lye*'

hlūde onhyrge, hælepum bodige 10
wilcumenā fela wōpe mīnre

10

Mec on dagum þissum dēadne ofgēafun
fæder ond mōdor, ne wæs mē feorh þā gēn,
ealdor in innan þā mec [ān] ongon,
wel hold mēge, wēdum þeccan,
hēold ond freopode, hlēosceorpe wrāh 5
suē ārlice swā hire āgen bearn,
oppæt ic under scēate, swā mīn gesceapu wæron,
ungesibbum wearð ēacen gæste
Mec sēo fripe mæg fēdde sippan,
oppæt ic āwēox[e], widdor meahte 10
sīpas āsettan, hēo hāfde swæsra|þy læs [103^b]
suna ond dohtra, þy hēo swā dyde

11

Neb wæs mīn on nearwe, ond ic neopān wætre,
flōde underflōwen, firgenstrēamum
swīpe besuncen, ond on sunde āwōx,
ufan ypum þeah, ānum getenge
līpendum wuda lice mīne 5
Hæfde feorh cwico þā ic of fæðmum cwōm

11 *Ettm* welcumenā

10 1 *MS*, *Edd* on þissum dagum, *Holth* (*E S* xxxvii, 206) dagum þissum or þissum dogrum *MS* ofgeafum — 2 *Th*, *Gn* moder — 3 *Gn* on, *Sw* oninnan *Gn*, *Sw* [ides], *Gn* 2 [an] *Gn* 2 ongan, *Sw* ongonn — 4 *MS* (*T'*) wel (*end of line*) hold mege wedum weccan *Holth* (*Bb* ix, 357) wilhold *Th*, *Gn*, *W* gewedum, *Sw* gewædum, *Cos*, *Holth* mege wedum *Edd* þeccan — 6 *MS*, *Th* snearlice, *Th* note searolice? *Gn*, *W* swa arlice, *Sw* suæ arlice, *Cos* sue arlice (*cf* 16⁴) — 7 *Sw* op þæt *Th* note mine — 9 *MS*, *Th*, *Diets* (*HZ* xii, 251) fripe mæg, *Gn*, *W* frīpemæg *Th* note mægð — 10 *MS*, *Edd* aweox, *Holth* (*E S* xxxvii, 206) aweox[e] *Gn*, *W* widor, *Cos* compares 61¹⁷

11 2 *Th* gives incorrectly *MS* reading as floren — 3 *Tr* (*BB* xix, 169) on sande grof — 6 *Gn* feorh cwico

brimes ond bēames on blacum hrægle ,
 sume wæron hwīte hyrste mīne,
 þā mec lifgende lyft upp āhōf,
 wind of wæge, sīþpan wīde bæc
 ofer seolhbapo Saga hwæt ic hātte

10

12

Hrægl is mīn hasofāg, hyrste beorhte
 rēade ond scīre on rēafe [*sind*]
 Ic dysge dwelle, ond dole hwette
 unrædsīpas, oþrum stýre
 nyttre fōre Ic þæs nōwiht wāt
 þæt hēo swā gemædde, mōde bestolene,
 dæde gedwolene, dēoraþ mīne
 wōn wīsan gehwām Wā him þæs þēawes,
 sīþpan hēah þringeð horda dēorast,
 gif hī unrædes ær ne geswicap !

5

10

13

Fōtum ic fēre, foldan slīte,
 grēne wongas, þenden ic gæst bere
 Gif mē feorh losað, fæste binde
 swearte Wēalas, hwīlum sēllan men
 Hwīlum ic dēorum drincan selle
 beorne of bōsme, hwīlum mec brýd triedeð
 felawlonc fōtum, hwīlum feorran brōht
 wonfeax Wale wegeð ond þýð,

5

7 *Tr* bearmes *MS*, *Th* hrægl — 8 *Ettm* hyrsta

12 2 *The second half line is obviously defective, Gn adds minum, which Holth. rejects, proposing min, Tr (BB xix, 173) [hafo] — 3 Tr. drops Ic. — 4 MS unræd sīpas, Edd unrædsīpas, Heref (p 68) on unrædsīpas or unrædgesīpas, Tr unrædsīpa — 9 Tr hearm for heah MS, Edd bringeð, Cos þringeð*

13 6 *MS, Th* beorn, *Ettm* beornum — 8 *Ettm* note þyð=þyweð, *Sæu* (*PBB* x, 477) resolves þyð, *Cos* (*PBB* xxiii, 129) þy[h]eð

dol druncmennē deorcum nihtum,
 wæteð in wætre, wyrmeð hwilum 10
 fægre tō fyre, mē on fæðme sticaþ
 hygegālan hond, hwyrfeð geneahhe,
 swifeð mē geond sweartne Saga|hwæt ic hātte [104^a]
 þe ic lifgende lond rēafige
 ond æfter dēape dryhtum þēowige 15

14

Ic seah turf tredan, tȳn wæron ealra,
 six gebrōpor ond hyra sweostor mid,
 hæfdon feorg cwico Fell hongedon
 sweotol ond gesȳne on seles wæge
 ānra gehwylces Ne wæs hyra ængum þȳ wyr 5
 nē side þȳ sārre, þēah hȳ swā sceoldon
 rēafe birofene, rodra weardes
 meahtum āweahte, mūpum slitan
 haswe blēde Hrægl bið geniwad
 þām þe ær forðcymene frætwe lēton 10
 licgan on lāste, gewitan lond tredan

15

Ic wæs wæpenwiga Nū mec wlonc þeceð
 geong hagostealdmon golde ond sylfre,
 wōum wirbogum Hwilum weras cyssað,
 hwilum ic tō hilde hlēopre bonne
 wilgehlēpan, hwilum wycg byreþ 5
 mec ofer mearce, hwilum merehengest

9 *Th* dol drunc mennē, *Gn* 'dunc mennē? *vgl ahd tunc*' — 12 *Th*, *Ettm*
 hygegal an hond — 15 *Siev* (*PBB* x, 491) þēowige

14 1 *MS*, *Edd except Tr* (*BB* xix, 177) x — 2 *MS*, *Edd except Tr* vi —
 3 *Gn* feorgcwico — 5 *Tr* Næs — 6 *MS*, *Th* sarra, *Cos* ne sið þȳ sarra

15 1 *R* note conjectures wæpen wigan — 2 *Sw monn* *MS* sylfore, *Ettm* silfore,
Kl note sylfore? *Siev* (*PBB* x, 459) sylfre — 5 *Ettm* wicg *Ettm*, *Kl* bireð

fereð ofer flōdas, frætsum beorhtne,
 hwilum mægða sum minne gefylleð
 bōsm bēaghroden, hwilum ic [on] bordum sceal,
 heard hēafodlēas, behlȳped licgan, 10
 hwilum hongige, hyrstum frætwed,
 wlitig on wāge þær weras drincað,
 frēolic fyrdsceorp hwilum folcwigan
 wicge wegað, þonne ic winde sceal
 sincfāg swelgan of sumes bōsme, 15
 hwilum ic gereordum rincas laðige
 wlonce tō wine, hwilum wrāpum sceal
 stefne mīnre forstolen hreddan,
 flȳman fēondsceapan Frige hwæt ic hātte

16

[Hals is mīn hwit, ond hēafod fealo, [104^b]
 sīdan swā some, swift ic eom on fēpe,
 beadowāpen bere, mē on bæce standað
 hēr swylce swē on hlēorum, hlifiað tū
 ēaran ofer ēagum, ordum ic steppe 5
 in grēne græs Mē bið gyren witod,
 gif mec onhæle ān onfindeð,
 wælgum wiga, þær ic wic būge,
 bold mid bearnum, ond ic bide þær
 mid geogudcūnōsle hwonne gæst cume 10

9 *MS*, *Edd* ic bordum — 10 *Ettm* behlȳped, *Gn* note behlȳwed? *Spr* 1, 87, behlȳped? — 14 *Gn* wegað (*Gn*² marks as misprint), *KL* wegað — 16 *Gn*, *Siv* ic [to]? — 17 *MS*, *Th*, *R*, *KL*² wrāpum — 19 *The* sign after hatte seems to me no rune as *W* conjectures, but part of a closing sign

16 2 *Th*, *Ettm*, *Gn*, give incorrectly *MS* reading swist *Ettm* in — 4 *MS*, *Th* her swylce sweon|leorum, *Th*. note hær swylce swyne, *Ettm* hær swylce swine, *Gn*, *W* her swylce sue, *Cos* her swylce suge, *Holth.* (*Bb* ix, 357) 'her swylce sw[in]e, on hleorum tu|, also mit streichung von hlifiað', *McL* her swylce swe on hleorum, hlifiað tu| *Th*, *Ettm*, *R* also close line with tu; *Gn*, *W* with hlifiað — 6 *MS*, *Th* grenne — 7 *Ettm* unhæle — 9 *MS* blod

tō durum minum, him biþ dēað witod
 Forþon ic sceal of ēðle eafoian mine
 forhtmōd fergan, flēame nergan,
 gif hē mē æfterweard ealles weorþeð,
 hine brēost berað Ic his biðan ne dear 15
 rēþes on gerūman (nele þæt ræd teale),
 ac ic sceal fromlice fēpemundum
 þurh stēapne beorg stræte wyrcan
 Eape ic mæg frēora feorh genergan,
 gif ic mægburge mōt mine gelædan 20
 on dēgolne weg þurh dūne þyrel
 swæse ond gesibbe, ic mē sippan ne pearf
 wælhwelþes wīg wiht onsittan
 Gif se nōsceaþa nearwe stige
 mē on swaþe sēceþ, ne tōsæleþ hum 25
 on þam gegnapaþe gūþgemōtes,
 sippan ic þurh hylles hrōf geræce,
 ond þurh hēst hrīno hildeþilum
 lāðgewinnum þām þe ic longe flēah

17

Oft ic sceal wīþ wæge winnan ond wīþ winde feohtan,
 somod wið þām sæcce, þonne ic sēcan gewīte
 eorþan ȝpum peaht, mē bið se ēþel fremde
 Ic beom strong þæs ge|winnes, gif ic stille weorþe, [105^a]
 gif mē þæs tōsæleð, hī bēoð swīþran þonne ic, 5
 ond mec slitende sōna flīmað,
 willað oðfergan þæt ic friþian sceal

15 MS, *Edd* hine berað breost *Th* note hi ne bereð? *Herzf* (p 68) on metrical grounds breost berað, *Cos* 'entweder hine breost berað — oder etwas anderes, keinesfalls was der text bietet' — 16 *Ettm* teala — 21 MS, *Th* dum, *Th* note, *Ettm* ðim, *Gollancz* (*McL*) dumb — 24 MS, *Gn* gifre, *Th* and other *Edd* gif se — 27 *Ettm* hilles — 28 *Ettm* hæst *Th*, *Ettm* hrine MS, *Th* hilde þilum

Ic him þæt forstonde, gif min steort þolað
 ond mec stīþne wīþ stānas mōton
 fæste gehabban Frige hwæt ic hātte 10

18

Ic eom mundbora minre heorde,
 eodor wirum fæst, innan gefylled
 dryhtgestrēona Dægtidum oft
 spæte sperebrōgan, spēd biþ þȳ mære
 fülle minre Frēa þæt bihealdeð, 5
 hū mē of hrife flēogað hyldepilas
 Hwīlum ic sweartum swelgan onginne
 brūnum beadowæpnum, bitrum ordum,
 eglum āttorsperum Is min innað til,
 wombhord whitig, wloncum dēore, 10
 men gemunan þæt mē þurh mūþ fareð

19

Ic eom wunderlicu wiht ne mæg word sprecan,
 mældan for monnum, þēah ic mūþ hæbbe,
 wide wombe
 Ic wæs on cēole ond mīnes cnōsles mā

20

Ic seah [somod] 𐌺 𐌷 𐌹
 𐌺 hygewloncne hēafodbeorhtne

17 10 *Th's reading of MS, Gn hætete, MS, Th hatte*

18 *Over the riddle stands in the MS the B rune, and over the B, the L rune —*
 1 *Tr (BB xix, 180) minra — 2 MS (T), Th, Tr eodor wirum, Gn, W eodor*
wirum — 5 MS, Th freo — 6 MS, Th hylde pylas — 8 Gn beadowæpnum.
 — 11 *Cos for metrical reasons [oft] or [þæt] after men, Tr gewilniað instead of*
gemunan

19 3 *No gap in MS after wombe — 4 After ma, usual sign of closing — 7,*
Th, Gn suggest a lacuna

20 1 *The addition is Grein's, Hocketier (Anglia x, 592) Somod ic seah. Holth*
(Bb ix, 357) ond between runes R and O

swiftne ofer sælwong swiþe prægān ,
 hæfde him on hrycge hildeþrýþe,
 † ƿ ƿ, nægledne rād
 ƿ X ƿ ƿ, wiðlāst ferede
 rýnestrong on rāde rōfne † ƿ
 ƿ (ƿ) ƿ ƿ, fōr wæs þý beorhtre,
 swylcra siþfæt Saga hwæt ic hātte

21

Ic eom wunderlicu wiht, on gewin sceapen,
 frēan minum |lēof, fægre gegyrwed [105^b]
 byrne is min blēofāg, swylce beorht seomað
 wir ymb þone wælgim þe mē waldend geaf,
 sē mē widgalum wisað hwilum 5
 sylfum tō sace þonne ic sinc wege
 þurh hlutterne dæg, hondweorc smipa,
 gold ofer geardas Oft ic gæstberend

3 *MS* swistne (not swisne, *Gn*) *Ettm* þrægian — 4 *MS*, *Th* 'hilde þrybe
 ("hold in war")' — 5, 6 *MS*, *Th*, *Gn*, *W* rad AGEW *Th* note, *Ettm*, *Diétr* (xi,
 465) rad — N G E W, *Gn* note suggests

N O M nægledne R A G
[wɒd R] E W widlast ferede

Hicketier (Anglia x, 592) rand for rad, WOEþ (NGEþ) for AGEW Tr (Bb v, 48)

N O [ond] M Nægledne gar
W O E b wíðlast ferede

Cos (PBB xxiii, 129) rad (R), A G = gar, E (eh), W (wynn) should be changed to W E (wynneh), 'weil damit das ross bezeichnet wird, der widlast ferede' *Holth* (Bb ix, 357) W E = wyne *Ettm* note nydlast? — 7-8 *Th*, *Siev* (Anglia xii, 17), *Holth* l c COFAH — 8 *Holth* F A [ond] H — 8 *No gap in MS*, *Th* note 'Here a line is wanting', *Ettm* indicates a gap before for *Gn* beorhtra — 9 *Gn* note hwæt hio? *Ettm* hate

21 2 *Gn* fægere — 3 *MS*, *Th* seomad — 4 *Th* note 'were or wirum' wæl grimman? or is wælgim a periphrasis for byrne? — 6 *Edd*, citing *MS* in correctly, read nce, *Gn* note sigē? *Spr* 11, 446 sigē, *MS* reads plainly sace, so *B M*

cwelle compwæpnum Cyning mec gyrweð
 since ond seolfre ond mec on sele weorþað, 10
 ne wyrneð word lofes, wisan mæneð
 mine for mengo, þær hȳ meodu drincað,
 healdeð mec on heapore, hwilum læteð eft
 rādwerigne on gerūm sceacan,
 orlegfromne Oft ic oþrum scōd 15
 frēcne æt his frēonde, fāh eom ic wide,
 wæpnum āwyrgeð Ic mē wēnan ne þearf
 þæt mē bearn wræce on bonan fēore,
 gif mē gromra hwylc gūpe genægeð,
 ne weorpeð sio mægburg gemicledu 20
 eaforan minum þe ic æfter wōc,
 nympe ic hlāfordlēas hweorfan mōte
 from þām healdende þe mē hringas geaf.
 mē bið forð witod, gif ic frēan hȳre,
 gūpe fremme, swā ic gien dyde, 25
 minum þeodne on þonc, þæt ic þolian sceal
 bearngestrēona, ic wiþ brȳde ne mōt
 hæmed habban, ac mē þæs hyhtplegan
 gēno wyrneð sē mec gēara on
 bende legde, forþon ic brūcan sceal 30
 on hagostealde hælepa gestrēona
 Oft ic wīrum dol wife ābelge,
 wonie hyre willan, hēo mē wom spreceð,
 flōceð hyre folmum, firenaþ mec wordum,
 ungōd gæleð, ic ne gȳme þæs compes 35

10 *Th* feolfre (*misprint*) — 13 *Th*, *Gn* me — 14 *Gn* sceacen (*misprint*) —
 17 *Gn* note awyrdeð? — 19 *Gn* note gehnægeð? — 29 *MS*, *Th*, *Gn*, *W* gearo,
Siew (*PBB* x, 519) gearwe, *Henzf* (p 44) gēara — 35 *Th* note 'Here a leaf of
 the *MS* is evidently wanting', *W* 'in der *HS.* ist nichts wahrzunehmen' There
 is no closing sign in the *MS* Holth (*Bb* ix, 357) for metrical reasons assigns
 compes to line 36

22

Neb is mīn nīperweard, nēol ic fere [106^a]
 ond be grunde grāfe, geonge swā mē wisað
 hār holtes fēond, ond hlāford mīn
 [sē] wōh færeð weard æt steorte,
 wrigaþ on wonge, wegeð mec ond þyð, 5
 sāweþ on swæð mīn Ic snyþige forð
 brungen of bearwe, bunden cræfte,
 wegen on wægne, hæbbe wundra fela,
 mē biþ gongendre grēne on healfe
 ond mīn swæð sweotol sweart on ðpre 10
 Mē þurh hrycg wrecen hongap under
 ān orþoncpil, ðper on hēafde
 fæst ond forðweard fealleþ on sīdan,
 þæt ic tōþum tere, gif mē teala þēnað
 hindeweardre þæt biþ hlāford mīn 15

23

Ætsomne cwōm sixtig monna
 tō wægstaþe wicgum ridan,
 hæfdon endleofon ēoredmæcgas
 frīðhengestas, fēower scēamas
 Ne meahton magorincas ofer mere fēolan, 5
 swā hī fundedon, ac wæs flōd tō dēop,
 atol yþa geþræc, ðfras hēa,

22 2 *Th* note geong? — 3 *Th* har holtes — 4 *Siev* (*PBB* x, 519) [on], *Bright*.
 [se] — 5 *Siev* (*PBB* x, 477) resolves þyð, *Cos* (*PBB* xxii, 129) þy[h]eð — 6 *Th*
 note snyng? — 7 *MS* bearme, *Th* beame — 15 *Th* note 'se þe for þæt?'

23 1 *MS* ÆTsomne, *Th* Etsomne, *Th* note 'r Ætsomne', *Ettm* Æt somne
Th note, *Ettm* cwomon *MS*, *Edd* except *Ettm* IX — 2 *Ettm* wægstaþe —
 3 *MS*, *Edd* except *Ettm* XI *Ettm* eoredmæcgas — 4 *MS* frīdhengestas, *Th*
 note fyrðhengestas? *Ettm* frīdhengestas, *Dietr* (xii, 251) 'frīð, adj (*statilich*,
schon, *vgl* 10⁹)', *Gn* 'frīdhengestas (*vgl* *ahd* parafrnt)', *Spr* 1, 349, *Gn*² frīd
 hengestas *MS*, *Edd* except *Ettm* IIII — 5 *Th* note feran? — 7 *Siev* (*PBB* x,
 478) resolves hea, *Holth* (*Bb* ix, 357) hea[e]

strēamas stronge Ongunnon stigan þā
 on wægn weras ond hyra wicg somod
 hlōdan under hrunge, þā þā hors oðbær 10
 eh ond eorlas æscum dealle
 ofer wætres byht wægn tō lande,
 swā hine oxa ne tēah nē esla mægen
 nē fæthengest, nē on flōde swom,
 nē be grunde wōd gestum under, 15
 nē lagu drēfde, nē on lyfte flēag,
 nē under bæc cyrde, brōhte hwæpre
 beornas ofer burnan ond hyra bloncan mid
 from stæðe hēaum, þæt hȳ stōpan ūp
 on ōperne, | ellenrōfe, [106^b] 20
 weras of wæge ond hyra wicg gesund

24

Agof is mīn noma eft onhwyrfed
 Ic eom wrætlic wiht on gewin sceapen
 þonne ic onbūge ond mē of bōsme fareð
 ætren onga, ic bēom eallgearo,
 þæt ic mē þæt feorhbealo feor āswāpe 5
 Sippan mē se waldend, sē mē þæt wite gescōp,
 leopo forlæteð, ic bēo lengre þonne ær,
 oþþæt ic spæte, spilde geblonden,
 ealfelo āttor þæt ic ær[or] gēap.
 Ne tōgongeð þæs gumena hwylcum 10

10 *Ettm* hlodun — 11 *Th* note eohas? — 13 *MS*, *Th*, *Gn*, *W* esna; *Gn* note esla? *Spr* 1, 228 esla or esola *Th*, *Ettm*, *Gn* mægn — 14 *MS*, *Th*, *Gn*, *W* fæt hengest, *Ettm* fæst, note fæsted? fæt? *Spr* 1, 274 fæthengest — 16 *Ettm* dræfde *MS*, *Th* of, *Th* note on? — 17 *MS* onder *Ettm* cirde — 18 *Ettm* hira. — 19 *Ettm*, *Gn* hī stopon.

24 4 *MS* (*T*) æt renonga, *Th*. ættren onga *Gn* eom. *MS* (*T*), *Th*, *Gn*. eall gearo, *Gn*² eallgearo — 7 *Heruf* (p 62) eom for beo *Cas* lengra — 8 *Gn* oð þæt — 9 *MS*, *Th* eal felo *MS*, *Edd* ær, *Siv* (*PBB* x, 519), *Cas* æror — 10 *Th* to gongeð

ænigum ēape þæt ic þær ymb sprice,
 gif hine hrineð þæt mē of hrife flēogeð,
 þæt þone mǣndrinc mægne gecēapaþ
 fullwer fæste fēore sīne
 Nelle ic unbunden ænigum hýran 15
 nympe searosæled Saga hwæt ic hātte

25

Ic eom wunderlicu wíht, wræsnē mīne stefne
 hwílum beorce swā hund, hwílum blæte swā gāt,
 hwílum græde swā gōs, hwílum gielle swā hafoc,
 hwílum ic onhyrge þone haswan earn,
 gūðfugles hlēoþor, hwílum glīdan reorde 5
 mūpe gemæne, hwílum mæwes song,
 þær ic glado sitte X mec nemnað,
 swylce ƿ ond ƿ, ƿ fullēsteð
 [ond] ƿ ond | Nū ic hāten eom
 swā þā siex stafas sweotule bēcnaþ 10

26

Ic eom wunderlicu wíht, wifum on hyhte,
 nēahbūndum nyt, nǣngum sceþpe
 burgsittendra nympe bonan ānum
 Staþol mīn is stēaphēah, stonde ic on bedde,
 neoþan rūh nāthwær Nēpeð hwílum 5
 ful cyrtenu | ceorles dohtor, [107^a]
 mōdwlonc mēowle, þæt hēo on mec grīpeð,

11 *Th* 'sprite (*spirit*)' — 14 *MS*, *Edd* full wer, *Th* note ful-hwer? *Bright* suggests fullwer ('complete wer')

25 1 *Th* note wríxle? for wræsnē — 2 *Holth* (*E S* xxxvii, 207) swa hund beorce or belle swa bearg or beorce swa buce — 9 *Cos* '[ond]' at beginning or end of half line', *Holth* H 1 [samod]

26 2 *MS*, *Edd* neahbuendum, *Siev* (*PBB* x, 480), *Mad* (p 63) neahbūndum — 4 *MS*, *Th*, *Gn*, *W* steap heah, *Holth* 'steapheah (cf *Gen* 2839, heahsteap)', *Tr* (*BB*, xix, 184) omits heah — 5 *Tr* nat hwær

ræseð mec on reodne, rēafað mīn hēafod,
 fēgeð mec on fæsten, fēlep sōna
 mīnes gemōtes sēo þe mec nearwað, 10
 wif wundenlocc wæt bið þæt ēage

27

Mec fēonda sum fēore besnyðede,
 woruldstrenga binōm, wætte siþpan,
 dýfde on wætre, dyde eft þonan,
 sette on sunnan, þær ic swiþe belēas
 hērum þām þe ic hæfde Heard mec siþpan 5
 snāð seaxes ecg, sindrum begrunden,
 fingras fēoldan, ond mec fugles wyn
 geond[sprengde] spēddropum, spyrede geneahhe
 ofer brūnne brerd, bēamtelge swealg
 strēames dæle, stōp eft on mec, 10
 siþade sweartlāst Mec siþpan wrāh
 hæleð hlēobordum, hýde beþenede,
 gierede mec mīd golde, forþon mē gliwedon
 wrætlic weorc smiþa, wire befangen
 Nū þā gerēno ond se rēada telg 15
 ond þā wuldorgesteald wīde mære
 dryhtfolca helm, nāles dolwīte
 Gif mīn bearn wera brūcan willað,
 hý beoð þý gesundran ond þý sigefæstran,

8 *Gn* note ræreð? *Gn* note 'reoðne (*zur Ruttelung*)', *Tr* ræreð mec reodne? *Bright* suggests hreode ('reed, stalk') — 10 *MS*, *Th*, se, *Th* note seo?

27 1 *Ettm* besnyðede — 3 *Ettm* dide — 5 *Ettm*, *Sw* hærum *R*, *Sw* þa þe — 6 *MS*, *M* seaxes *MS*, *M*, *Th*, *Ettm* ecge *Ettm* note syndrum? — 7 *Th* note foldan? *Ettm*, *Gn* feoldon *Ettm*, *Gn* me *Th* note fule swyn, *Ettm* cyn, *Sw* wynn — 8 *Gn*, *Sw* add [sprengde], *Holth* (*J F* 14, 386) [spaw] — 9 *Th* note beamtelga? — 12 *M* heo bordum *MS*, *M*, *Th*, *Ettm* hyde, *Gn*, *W* hyde. — 13 *Gn* note forð on me? — 14 *Sw* wrætlic — 15 *R* hyþa for Nu þa. — 16 *Ettm*, *Gn* add beoð before mære, *Gn* (*Spr* 11, 223) follows *MS*, *Sw* mæren — 17 *Gn*, note help? *Th*, *Ettm*, *R*, *Sw* dol wite — 19 *Ettm*, *Gn* hī

heortum þȳ hwætran ond þȳ hygebliþran, 20
 ferþe þȳ frōðran, habbaþ frēonda þȳ mā,
 swæsra ond gesibbra, sōþra ond gōðra,
 tilra ond getrēowra, þā hyra tȳr ond ēad
 ēstum ȳcað ond hȳ ārstafum
 lissum bilecgað ond hī lufan fæþmum 25
 fæste clyppað Frige hwæt ic hātte,
 niþum tō nytte nama mīn is mære,
 |hæleþum gifre ond hālig sylf [107^b]

28

Ic eom weorð werum, wide funden,
 brungen of bearwum ond of burghleoþum,
 of denum ond of dūnum Dæges mec wægūn
 feþre on lifte, feredon mid liste
 under hrōfes hlēo Hæleð mec siþpan 5
 baþedan in bydene Nū ic eom bindere
 ond swingere, sōna weorpe
 esne tō eorþan, hwīlum ealdne ceorl,
 sōna þæt onfindeð sē þe mec fēhð ongēan,
 ond wið mægenþisan mīnre genæsteð 10
 þæt hē hrycge sceal hrūsan sēcan,
 gif hē unrædes ær ne geswiceð,
 strengo bistolen, strong on spræce,
 mægene binumen, nāh his mōdes geweald,
 fōta nē folma Frige hwæt ic hātte, 15
 ðe on eorþan swā esnas binde,
 dole æfter dyntum, be dæges lēohte

24 *Ettm*, *Gn* hī — 28 *Ettm* gifræge, *R* gifrege, *Sw* gefiæge *Ettm* sylf
 28 2 *MS*, *Th*, *Gn*, *W* burghleoþum, *Th* note beorghleoþum? *Ettm* beorg
 hleoþum — 3 *Ettm*, *Gn* me — 4 *Ettm* feðru *Ettm*, *Gn* lyfte *Gn* note lisse? —
 7–8 *MS*, *Edd* weorpere | efne, *Holth* (*E S* xxxvii, 207) as in text — 10 *Ettm*
 mægenþisan, *Holth* l c mægenþissan *Th* note genægeð, *Ettm* gehnæsteð —
 13 *Gn*.², *W* strongan — 14 *Ettm* mægne — 16–17 *Th* 'These lines are in the

29

Bȳ foldan dǣl fægre gegierwed
 mid þȳ heardestan ond mid þȳ scarepestan
 ond mid þȳ grymmostan gumena gestrēona,
 corfen, sworfen, cyrrad, þyrrad,
 bunden, wunden, blæced, wæced, 5
 frætwed, geatwed, feorran læded
 tō durum dryhta, drēam bið in innan
 cwicra wihta, clengeð, lengeð,
 þāra þe ær lifgende longe hwile
 wilna bruceð ond nō wið spriceð, 10
 ond þonne æfter dēape dēman onginneð,
 meldan mislice Micel is tō hycganne
 wifæstum menn hwæt sēo wiht sȳ

30

Ic wiht geseah wundorlice
 hornum bitwēonum hūpe lædan,
 |lyftfæt lēohtlic listum gegierwed, [108^a]
 hūpe tō þām hām[e] of þām heresiþe
 walde hyre on þære byrig būr atimbran, 5
 searwum āsettan, gif hit swā meahte
 Ðā cwōm wundorlicu wiht ofer wealles hrōf
 (sēo is eallum cūð eorðbūendum),
 āhredde þā þā hūpe, ond tō hām bedrāf

MS detached from the preceding part, begin with a capital, and appear altogether as a separate riddle' W 'nach hatte steht als schlusszeichen -, dann folgt auf derselben zeile Ðe'

29 2 *Ettm* hwæssestan for scarepestan, *Gn* [heoru] scarepestan — 3 *Ettm*, *Gn* grimmostan — 8 *Th* note glengeð? — 12 *Ssev* (*PBB* x, 482) hycgan — 13 *Ettm* s1, *Gn* seo, *Ssev* (*PBB* x, 477) sy resolved

30 2 *MS*, *Th* horna abitweonu, *Th* note hornum bitweonum? *Dietr* (x1, 468) hornaa (= hornā), *R* hornan — 4 *MS*, *Edd* except *Tr* (*BB* xix, 180) ham — 5 *MS*, *Tr* walde, *Th*, *Ettm*, *Gn*, *R*, *W* wolde *Ettm* hire. *Heraf* (p 50) burge for byrig? *Holth* (*E S* xxxvii, 208) on byrg þære or walde after byrig *MS* atimbran — 7 *Ettm* wunderlicu — 9 *MS*, *Th*, *R* bedrāf

wreccan ofer willan, gewāt hyre west þonan 10
 fæhþum fēran, forð onette,
 dūst stonc tō heofonum, dēaw fēol on eorþan,
 niht forð gewāt nāenig sīþpan
 wera gewiste þære wihthe sīð

31

Ic eom lēgbysig, lāce mid winde
 bewunden mid wuldre, wedre gesomnad,
 fūs forðweges, fyre gebysgad,
 bearu blōwende, byrnende glēd
 Ful oft mec gesīpas sendað æfter hondum 5
 þæt mec was ond wif wlonce cyssað
 þonne ic mec onhæbbe, hī onhnīgap tō mē,
 monige mid miltse, þær ic monnum sceal
 ūcan ūpcyme ēadignesse

32

Is þēs middangeard missenlicum
 wīsum gewlitgad, wrættum gefrætwad
 Ic seah sellic þing singan on ræcede,
 wiht wæs nō [hwæpre] werum on gemonge

10 *Ettm* hire — 11 *MS*, *Th*, *Tr* onetteð — 12 *Sw* feoll

31 This riddle appears in two different forms in the Exeter Book (108 a, 122 b) The second of these is defective on account of injury to the MS *Gn*, *W*, *Bl*, and *Tr* distinguish these versions as a and b, the first two making a, the third and fourth b, the basis of text

1 a leg bysig, b lig bysig (not lic bysig, *Th*., *Gn*, *Tr*), *Gn*, *Bl*, *Tr* lic-bysig, *W* lc bysig. — 2 b After winde some 17 letters are missing before dre (wedre), the first being w (*W*), *W* suggests wunden mit wuldre we, *Tr* wuldre bewunden we, *B M* reads the lower part of wu — 3 b gemylded for gebysgad — 4 b Instead of bearu a gap of five letters (*W*), *B M* reads plainly bear — 6 b þær b gecyssað — 7 a *Th* ond hī, b hī a onhīngap, b onhnīgap — 8 b modge miltsum swa ic mongum sceal

32 a 2 *Ettm* wrætwum — 4 *Ettm* sio wiht *MS* on werum on, *Th*, *Ettm* omitt first on; *Gn*, *W* no, *Hersf* (p 68) no[wer], *Cos* (*PBB* xxiii, 129) 'no [hwæðre] (of line 8)'

sīo hæfde wæstum wundorlicran 5
 Nīperweard [*æt nytte*] wæs neb hyre,
 fēt ond folme fugele gelice,
 nō hwæpre flēogan mæg nē fela gongan,
 hwæpre fēpegeorn fremman ongunneð,
 gecoren cræftum cyrreð geneahhe, 10
 oft ond gelōme eorlum on gemonge
 siteð æt symble, sǣles bīdeþ,
 hwonne ær|hēo cræft hyre cȳpan mōte [108^b]
 werum on wonge Ne hēo þær wiht ȳgeð
 þæs þe him æt blisse beornas habbað 15
 Dēor dōmes georn, hīo dumb wunað,
 hwæpre hyre is on fōte fæger hlēoþor,
 wynlicu wōðgiefu wrætlic mē ȳnceð
 hū sēo wiht mæge wordum lācan
 ȳurh fōt neoþan Frætwed hyrstum 20
 hafað hyre on halse, þonne hīo hord warað,
 bær, bēagum deall, brōþor sīne,
 mæg mid mægne Micel is tō hycgenne
 wīsum wōðboran hwæt [sīo] wiht sīe

33

Is þēs middangeard missenlicum
 wīsum gewlhtegad, wrættum gefrætwad
 Sīþum sellic ic seah searo hweorfan,

5 *Ettm* omits sīo, and adds oðrum after wæstum, *Th* note 'r wæstem' *Th* note wundorlicne? — 6 *MS* nīperwearð, after this *Herzf* (p 68) inserts onhwyrfed or gongende, *Holth* (*J F* iv, 387) geneahhe or genyded *Ettm* suggests after hire (hyre), neat his tela — 7 *Ettm* folma — 8 *Ettm*, *Cn* ne mæg ne — 9 *Cn* feðe georn — 12 *Ettm* simble — 13 *Th* note 'ær is apparently an error of the scribe' — 14 *Th* note on gemonge? — 15 *MS* habbað — 17 *Ettm* hyre — 18 *Ettm* ȳnceð — 21 *Diétr* (xi, 469) 'hordwarað (*Schatzbesitzer*)' — 22 *Th*, *Ettm* 'bær-beagum (with bearing-rings)' *Ettm* sinne — 23 *Th* note mægðe or mægdne? *Ettm* hycganne, *Siev* (*PBB* x, 482) hycgan — 24 *Th* inserts [sīo], *Siev* (*PBB* x, 477) resolves sīe

33¹ *Con* ðis. — 2 *Ettm* gewlhtegod *Con* wrætum, *W* 'the second t in wræt-tum is above the line in another hand'

grindan wið greote, gellende faran ,
næfde sellicu wiht sýne nē folme, 5
exle nē earmas , sceal on ānum fēt
searocēap swifan, swīpe fēran,
faran ofer feldas , hæfde fela ribba ,
mūð wæs on middan, moncynne nyt ,
fere fōddurwelan folcscipe drēogeð, 10
wist in wigeð, ond werum gieldeð
gaful gēara gehwām þæs þe guman brūcað,
rīce ond hēane Rece, gif þū cunne,
wis, worda glēaw, hwæt sio wiht sīe

34

Wiht cwōm æfter wēge wrætlīcu līpan,
 cȳmlic from cēole cleopode tō londe,
 hlinsade hlūde, hleahtor wæs gryrelic,
 egesful on earde, ecge wæron scharpe
 | Wæs hīo hetegrum, hilde tō sǣne, [109^a] 5
 biter beadoweorca, bordweallas grōf
 heard ond hīpende Heterūne bond,
 sǣgde searocræftig ymb hyre sylfre gesceaft
 “ Is mīn mōdor mægða cynnes
 þæs dēorestan, þæt is dohtor mīn 10
 ēacen ūp liden, swā þæt is ældum cūþ,

4 *Con* greoto *Ettm* gellende — 6 *Ettm* eaxle — 8 *MS* fella — 10 *Th* note fære? *Gn* note fela *Con*, *Ettm* foddarwelan, *Gn* foddorwelan *Th* note draegð? — 11 *Th* note wegeð? *Th*, *Ettm*, *Gn* inwigeð, *Gn*², *W* in wigeð — 12 *Con* beneað for brucað — 13 *Con* conne — 14 *Sæv* (*PBB* x, 477) resolves sie

34 i *MS*, *Th* wege, *Th* note wæge? *Gn*, *W* wæge — 3 *MS* leahfor — 4 *Ettm* ecga — 5 *MS*, *Herzf* (p 68), *Klaeber* (*MP* II, 145) hio, *Th*, *Ettm*, *Gn*, *W* his, *Ettm* note hire? *MS*, *Th*, *Gn*, *W* hete grim, *Ettm*, *Herzf*, *Klaeb* hetegrim (*And* 1395, 1562) *Th* note to seonne? *Herzf* to sæge, *Klaeb* 'on wene (*cf* *on* wenum)', *Hoith* (*ES* xxxvii, 208) 'to cene (*nordh* cæne)' — 7 *Sign* of ond not in *MS*, *Edd* supply this *Ettm* hypende *Cos* (*PBB* xxiii, 129), *Klaeb* onband (*cf* *Beow* 501) — 8 *Ettm* silfre — 9 *MS* mægda — 10 *Ettm* þæs for þæt — 11 *MS* (*T*), *Th*, *Ettm* upliden *Ettm* eldum

firum on folce, þæt sēo on foldan sceal
on ealra londa gehwām lissum stondan "

35

Ic wiht geseah in werā burgum
sēo þæt feoh fēdeð, hafað fela tōpa,
nebb biþ hyre æt nytte, niþerweard gongeð,
hiþeð holdlice ond tō hām tȳhð,
wæpeð geond weallas, wyrte sēceð, 5
aa hēo pā findeð pā þe fæst ne biþ,
læteð hīo pā wlitigan, wyrtum fæste,
stille stondan on stapolwonge,
beorhte blican, blōwan ond grōwan

36

Mec se wæta wong, wundrum frēorig,
of his innape ærist cende
Ne wāt ic mec beworhtne wulle flȳsum,
hærum purh hēahcræft hygeþoncum mīn
Wundene mē ne bēoð wefle, nē ic wearp hafu, 5
nē purh prēata geþræcu præd mē ne hlommeð,
nē æt mē hrūtende hrīsil scriþeð,
nē mec ōhwonan sceal ām cnyssan
Wyrmas mec ne āwæfan wyrda cræftum
pā þe geolo godwebb geatwum frætwað 10
Wile mec mon hwæpre sē þeah wīde ofer eorþan
hātan for hælēpum hyhtlic gewæde
Saga sōðcwīdum, searoþoncum glēaw,
wordum wīsfæst, hwæt þis gewæde sȳ [109^b]

35 3 *Gn* neb — 4 *Siev* (*PBB* x, 476) *resolves* tyhð, *Cos* (*PBB* xxiii, 129) tyheð — 6 *Gn* a

36 5 *Ettm* wefla — 8 *MS*, *Gn*², *W* sceal amas cnyssan, *Th* note, *Ettm*, *Gn* uma, *Dietr* ama, *Holth* (*E S* xxxvii, 208) am sceal cnyssan (*Leid* 8) — 9 *Ettm* awæfon — 11 *Gn* mon mec *Henzf* (p 69) omits se þeah — 14 *MS*, *Th*, *Kl* gewædu, *R* gewæda *Ettm* si

Leiden Riddle

Mec se uēta uong, uundrum frēorig,
 ob his innaðæ ærest cænd[æ]
 Nī uuāt ic mec biuorthæ uullan fīusum,
 hērum ðerh hēhcraeft hīgido[n]cum [mīn]
 Uundnæ mē nī bīað ueflæ, nī ic uarp hefæ, 5
 nī ðerh ðrēa[t]un gīðræc ðrēt mē hlmmith,
 nē mē hrūtendi hrīsl scelfæð,
 nī mec ou[ua]n[a] aam sceal cnyssa
 Uyrmas mec nī āuēfun uyrði cræftum
 ðā ði goelu godueb geatum frætuath 10
 Uil mec hudræ suæ ðēh uidæ ofær eorðu
 hātan mith hēliðum hyhtlic giuæde
 Nī anōegu nā ic mē ærigfæræ egsan brōgum,
 ðēh ði nī[mæn flānas frac]adlicæ ob cocrum

Leiden Riddle (MS Voss Q 106, fo 24 b, in University Library of Leiden in Continental hand of ninth century) This was printed very inaccurately by Bethmann, Haupts Zeitschrift v (1845), 199 Dietrich (D) published facsimile, trans-iteration, and critical text in the Marburg program, Commentatio de Kynewulfi poetæ aetate, 1859-1860 His text was reprinted in Rieger's Alt und angelsachsisches Lesebuch, Gießen, 1861 (R), with critical emendations In 1885, Sweet (Sw) printed in his Oldest English Texts a critical text based upon the MS and also upon "the Leiden librarian's careful transcript of the Riddle by help of reagents in 1864" (L) Sweet is followed closely by Kluge, Angelsachsisches Lesebuch, 1888, 1897 (Kl), and by Assmann, Green Wulker's Bibliothek III, 205 (W)

1 Two letters erased after ueta — 2 D, R h(is) D ær[est], R ær[ist], Sw, Kl, W ærest, Sw 'may be ærist' — 3 R biuorthæ — 4 D, R b[i]h They conjecture bi hiorhtan munre or bi hyge (R hige) minum, L b[i]gido[cumt], Sw bigido[n]cum [minum], possibly, hygi, Kl, W as in text — 6 D, R ðrea[t]an D, R gīðr[æce], Sw 'gīðræc, it is impossible to tell whether last letter is followed by more letters or not' D, R hlmmid, L hlmmi(t)d — 7 D (MS), R hrutendi, Sw, Kl, W hrutendum D, R scel[f]æð — 8 D, R o[hwanan] or D o[hwær], Sw, Kl, W as in text — 11 D hu[e]dræ R ofer — 12 R hælðum D, R hihtic D giuæ[di] or giuæ[de], L giu[æ]de, Sw giuæde — 13 MS, Edd aneogun, B-T (p 750) as in text (see Dan 697) — 14 additions partly by D, partly by R D reads m for nī, R, Sw, Kl nī[man] R [frac]aðlice

37

Ic wiht geseah on wege fēran,
 sēo wæs wrætlice wundrum gegierwed
 hæfde fēowere fēt under wombe
 ond ehtuwe, monn *h p M [p]*,
 wif *m x l k f r*, 5
f hors *q x x s*, ufon on hrycge,
 hæfde tū fīpru ond twelf ēagan
 ond siex hēafdu Saga hwæt hīo wære
 Fōr flōdwegas, ne wæs þæt nā fugul āna,
 ac þær wæs æghwylces ānra gelicnes, 10
 horses ond monnes, hundes ond fugles,
 ond ēac wifes wite þū wāst gif þū const
 tō geseccanne, þæt wē sōð witan
 hū þære wite wise gonge

38

Ic þā wite geseah, womb wæs on hindan
 þrīpum āprunten, þegn folgade,
 mægenrōfa man, ond micel hæfde
 gefēred, þær his *fyllo* flēah þurh his ēage
 Ne swylteð hē symle, þonne syllan sceal 5
 innað þām oþrum, ac him eft cymeð
 bōt in bōsme, blæd biþ āræred,
 hē sunu wyrceð, bið him sylfa fæder

37 *At close of Bibl, Gn gives facsimile of 37, after Hickes (Thesaurus, II, 5), but in his edition of text he does not print the secret script, which he considers as 'runes'*

4 *Th* ehtuwe, *Gn*², *W* ehtu we (= ehtun we) *MS*, *W* h w *M*, *Holth* (*E S* xxxvii, 208) as in text — 5 *MS*, *Th*, *W* wif, *Gn* wif *MS*, *B M* m x l k f w, *W* (misreading) M x I R f w, *Holth* as in text — 9 *Gn*. note foldwegas?

38 1 *Th*, *Ettm*, *Gn* wiht — 2 *Ettm*, *Gn* þryðum — 4 *MS*, *Edd* hit felde, *Th* note fylgde? *Gn* note fælde? *Dietr* (xi, 472) has filled (see, however, xi, 238) — 5 *Ettm* swilteð

39

Ic þā wiht geseah wæpnedcynnes,
 geoguðmyrpe grædig him on gafol forlēt
 ferðfrīpende fēower wellan
 scīre scēotan, on gesceap þēotan
 Mon maþelade, sē þe mē gesægde 5
 “Sēo wiht, gif hīo gedýgeð, dūna briceð,
 gif hē tōbirsteð, bindeð cwice ”

40

Gewritu secgað þæt sēo wiht sý
 mid moncynne miclum tidum
 sweotol ond gesýne, sundorcræft hafað
 mārān micle þonne hit men witen
 Hēo wile gesēcan sundor | æghwylcne [110^a] 5
 feorhberendra, gewiteð eft fēran on weg,
 ne bið hīo nǣfre niht þær ōpre,
 ac hīo sceal wideferh wreccan lāste
 hāmlēas hweorfan, nō þý hēanre biþ
 Ne hafað hīo fōt nē folm, nē æfre foldan hrān, 10
 nē ēāgena [hafað] ægþer twēga,
 nē mūð hafaþ, nē wīþ monnum spræc,
 nē gewit hafað, ac gewritu secgað
 þæt sēo sý earmost ealra wihta,
 þāra þe æfter gecyndum cenned wære 15
 Ne hafað hīo sāwle nē feorh, ac hīo sīþas sceal
 geond þās wundorworuld wide drēogan
 Ne hafað hīo blōd nē bān, hwæpre bearnum wearð

39 1 *Th*, *Gn* wihte — 2 *MS*, *Edd* -myrwe, *Holth* (*E S* xxxvii, 208) as in text — 3 *MS* (*T*), *Th* ferð frīpende — 4 *Th* geotan for þeotan, *B T* (p 1053) gesceapþeotan ('teats')

40 1 *MS*, *Edd* sy, *Sæw* (*PBB* x, 477) sic resolved — 2 *MS* tidum for tidum — 4 *MS* maram — 6 *Gn* faran — 8 *Th*, *Gn* wide ferh, *Gn*² wideferh — 10 *Gn* no before hafað (*Gn*² 'misprint') — 11 *MS* eāgene *Gn* adds hafað — 12 *Th* spræce

geond þisne middangeard mongum tō frōfre
 Næfre hīo heofonum hrān nē tō helle mōt, 20
 ac hīo sceal wīdeferh wuldorcynninges
 lārum lifgan Long is tō secganne
 hū hyre ealdorgescraft æfter gongeð,
 wōh wyrda gesceapu, þæt [is] wrætlic þing
 tō gesecganne, sōð is æghwylc 25
 þāra þe ymb þās wiht[e] wordum bēcneð
 Ne hafað hēo *lim ænig*, leofaþ efne sē þēah
 Gif þū mæge rēselan recene gesecgan
 sōþum wordum, saga hwæt hīo hātte

41

Ēce is se scyppend, sē þās eorþan nū
 wreðstupum [*wealdeþ*] ond þās world healdeð,
 rīce is se reccend ond on ryht cyning,
 ealra anwalda, eorþan ond heofones
 healdeð ond wealdeð, swā hē hweorfeð ymb þās ūtan 5
 Hē|mec wrætlice worhte æt frymðe [110b]
 þā hē þisne ymbhwyrft ærest sette,
 hēht mec wæccende wunian longe,
 þæt ic ne slēpe siþþan æfre,
 ond mec semninga slæp ofergongeþ, 10
 bēoð ēagan mīn ofestum betýned

21 *Th*, *Gn* wide ferh, *Gn*² wideferh *MS* cyninge — 22 *Siev* (*PBB* x, 482) secgan — 24 *Th* adds is — 26 *MS*, *Edd* wiht, *Holth* (*E S* xxxvii, 208) adds æfre after wiht, or reads þas wiht ymb[e] — 27 *MS* he hænig lim, *W* notes that he is certainly written by another hand, *Thorpe* sees over the e of he an a, *Sch* a scratched out o, *W* (so *T* and *B M*) nothing, *Edd* ænig lim

41 *I* notice a flaw (cut) in *MS* after scyppend (l 1) and world (l 2), but no words seem to be missing there

2 *Siev* (*PBB* x, 520) declares that wreðstupum does not satisfy metrical requirements and that the sense also demands a 3d pers sing, parallel to healdeð, *Holth* (*I F* iv, 387) would read weardað after stupum — 3 *MS*, *Th* ric — 5 *MS* swa he ymb þas utan hweorfeð, *Gn* note hweorfeð utan? *Siev* (*PBB* x, 520) 'per haps swa he hweorfeð ymb þas?' — 8 *Th*, *Gn* het — 10 *Th* note ac for ond sign?

þisne middangeard mehtig Dryhten
 mid his onwalde æghwær stýreð,
 swā ic mid waldendes worde ealne
 þisne ymbhwyrft ūtan ymbclyppe 15
 Ic eom blēað tō þon þæt mec bealdlice mæg
 gearu gongende grīma ābrēgan,
 ond eofore eom æghwær cēnra
 þonne hē gebolgen bīdsteal giefēð,
 ne mæg mec oferswīpan segnberendra 20
 ænig ofer eorþan nympe se āna God,
 sē þisne hēan heofon healdeþ ond wealdeþ
 Ic eom on stence strengre [micle]
 þonne ricels oppe rōse sý,
 [þe swā ænlice] on eorþan tyrf 25
 wynlic weaxeð, ic eom wræstre þonne hēo
 þēah þe lile sý lēof moncynne,
 beorht on blōstman, ic eom betre þonne hēo,
 swylce ic nardes stenc nýde oferswīpe
 mid minre swētnesse symle æghwær, 30
 ond ic fūle eom þonne þis fen swearte,
 þæt hēr yfle adelan stinceð
 Eal ic under heofones hwearfte recce,
 swā mē lēof fæder lārde æt frympe,
 þæt ic þā mid ryhte reccan mōste 35
 picce ond þynne, þinga gehwylces
 onlicnesse æghwær healde
 Hýrre ic eom heofone, hāteþ mec hēahcýning
 his dēagol þing dýre bihealdan
 ēac ic under eorþan eal scēawige 40
 wom|wrāðscrafu wrāpra gæsta [111^a]

16 *MS*, *Edd* to þon bleað, *Heref* (p 51) as in text — 17 *Spr* 1, 494 gearu gongende — 23, 25 *The additions are by Gn*, *W* notes that there is no gap in the *MS* — 39 *Th* note bihealden? — 41 *Gn*² wonn? *MS* wrāð scrafu, *Th* wom wrāð scrafu (*misprint*), *Gn* wrac-scrafu, *Spr* 11, 738, *Gn*² wrāð-scrafu *MS* gesta.

Ic eom micle yldra þonne ymbhwyrft þēs
 oppe þēs middangeard meahte geweorþan,
 ond ic giestron wæs geong ācenned,
 mære tō monnum, þurh mīnre mōdor hrif 45
 Ic eom fægerre frætwum goldes,
 þēah hit mon āwerge wirum ūtan,
 ic eom wýrslicre þonne þēs wudu fūla
 oððe þis wāroð þe hēr āworpen ligeð
 Ic eorþan eom æghwær brædre 50
 ond widgīelra þonne þēs wong grēna,
 folm mec mæg bīfōn ond fingras prý
 ūtan ēape ealle ymbclyppan
 Heardra ic eom ond caldra þonne se hearda forst,
 hrīm heorugrimma, þonne hē tō hrusan cymeð, 55
 [ic eom] Ulcanus ūpurnendan
 lēohtan lēoman lēge hātra
 Ic eom on gōman gēna swētra
 þonne þū bēobrēad blende mid hunige,
 swylce ic eom wrāpre þonne wermōd sý 60
 [þe] hēr on hyrstum heasewe stondeþ
 Ic mēsan mæg mehtelicor
 ond efnetan ealdum þyrse,
 ond ic gesælig mæg symle lifgan,
 þēah ic ætes ne sý æfre tō fēore 65
 Ic mæg fromlicor flēogan þonne pernex
 oppe earn oppe hafoc æfre meahte,
 nis zefferus, se swifta wind,

42 *MS* þæs, *Th* þes, *Gn* note wæs? — 47 *Th* note (p 528) awrige? — 50 *Th* in for ic, *Gn* [yfele] in eorþan, *Sch* notes that meter and sense require no addition — 52 *Siev* (*PBB* x, 476) resolves fon — 55 *MS*, *Th* heoru grimma — 56 *Gn* adds ic eom — 61 *Gn* adds þe — 63 *MS*, *Th* efn etan *MS*, *Th* þyrre, *Th* note þyrse? — 66 *MS*, *Th* p'nex, *Sch* reads pēnex and declares that the ē is scratched out, but may still be seen, while the accent is not erased, *W* sees no e, and regards the accent as the abbreviation sign customary with p I see no e (nor does *B M*), but the accent is certainly like the long sign

þæt swā fromlice mæg fēran æghwær
 mē is snægl swiftra, snelra regnwyrn 70
 ond fenȳce fōre hrepre,
 is þæs gores sunu gonge hrædra,
 þone wē wifel wordum | nemnað [111^b]
 Hefigere ic eom micle þonne se hāra stān
 oþþe unlȳtel lēades clympre, 75
 lēohtra ic eom micel þonne þēs lȳtla wyrn
 þe hēr on flōde gæð fōtum drȳge
 Flinte ic eom heardra þe þis fyr drifeþ
 of þissum strongan stȳle heardan,
 hnescra ic eom micle halsrefeþre 80
 sēo hēr on winde wæweð on lyfte
 Ic eorþan eom æghwær brædre
 ond wiðgelra þonne þēs wong grēna,
 ic ūttor [ēape] eal ymbwinde
 wrætlice gewefen wundorcræfte 85
 Nis under mē ænig oþer
 wiht waldendre on worldlife,
 ic eom ufor ealra gesceafta,
 þāra þe worhte waldend ūser,
 sē mec āna mæg ēcan meahtum 90
 geþēon þrymme þæt ic onþunian ne sceal
 Māra ic eom ond strengra þonne se micla hwæl,
 sē þe gārsecges grund bihealdeð
 sweartan sȳne, ic eom swiþra þonne hē,
 swylce ic eom on mægene minum læsse 95

70 *MS* snelro þon, *Th* note snelra se? — 72 *MS* ic for is — 77 *MS*, *Th* flonde, *Th* note flode? — 78 *W* the second a in heardra is corrected from e *Gn* se þis *W* notes the erasure of a letter after fyr — 84 *Gn* reads eall, *Holth* (*Bb* ix, 358) ana before eal, *Holth* (*E S* xxxvii, 208) supplies eape, compare line 53 — 86 *Th* note ofer for under? — 91 *MS*, *Th* onrinnan, *Th* note onwinnan, *Gn* onþunnan, *Gn*², *Spr* ii, 353, *B-T* onþunian (see 46² þunian) — 94 *MS*, *Edd* sweartan syne, *Herf* (p 69) sweartansyne *MS*, *Th* swiþre — 95 *Th*, *Gn* mægne

þonne se hondwurm sē þe hæleþa bearn,
 secgas searoþoncle, seaxe delfað
 Ne hafu ic in hēafde hwīte loccas,
 wræste gewundne, ac ic eom wīde calu,
 nē ic brēaga nē brūna brūcan mōste, 100
 ac mec bescyrede scyppend eallum
 nū mē wrætlice weaxað on hēafde
 þæt mē on gescyl drum scinan mōtan
 ful wrætlice wundne loccas
 Māra ic eom ond fætra þonne āmæsted swīn, 105
 bearg bellende, [þe] on bōcwuda
 won wrōtende wynnum lifde
 þæt hē

42

ednīwu

[1112^a]

þæt is mōddor monigra cynna,
 þæs sēlestan, þæs sweartestan,
 þæs dēorestan, þæs þe dryhta bearn
 ofer foldan scēat tō gefēan āgen 5
 Ne magon wē hēr in eorþan ōwiht lifgan,
 nymðe wē brūcen þæs þā bearn dōð
 þæt is tō geþencanne þēoda gehwylcum,
 wīsfæstum werum, hwæt sēo wiht sý

43

Ic seah wyhte wrætlice twā
 undearnunga ūte plegan

103 *Gn* moton — 106 *Bright* [þe] — 108 *Th* 'here a leaf of the MS is manifestly wanting containing the end of this and the beginning of the following enigma' *W* perceives no gap in the MS [þæt he closes the page], but below, in another hand and in other ink, almost obliterated hit is, then about twelve letters which he is unable to decipher These seem to me to be sio creatura pr

42 6 *Gn* on — 7 *Siev* (*PBB* x, 477) doð resolved, *Holtz* (*Bb* ix, 358) do[a]ð — 8 *Siev* (*PBB* x, 482) geþencan — 9 *Siev* (*PBB* x, 477) resolves sy

43 2 *Siev* (*PBB* x, 520) 'perhaps plegian'

hǣmedlāces, hwitloc anfēng
 wlanc under wǣdum, gif þæs weorces spēow,
 fæmne fyllo Ic on flette mæg 5
 purh rūnstafas rincum secgan,
 þām þe bēc witan, bēga ætsomne
 naman þāra wihta þær sceal Nȳd wesan
 twēga oþer ond se torhta Æsc
 ān an linan, Ācas twēgen, 10
 Hægelas swā some Hwylc þæs hordgates
 cægan cræfte þā clamme onlēac
 þe þā rædellān wið rȳnemenn
 hygefæste hēold heortan bewrigene
 orþoncbendum? Nū is undyrne 15
 werum æt wīne hū þā wihte mid ūs,
 hēanmōde twā, hātne sindon

44

Ic wāt indryhtne æpelum dēorne
 giest in gearдум, þām se grimma ne mæg
 hungor sceððan, nē se hāta þurst,
 ylдо nē ādle, gif him ārlice
 esne þēnað sē þe āgan sceal 5
 on þām siðfæte Hȳ gesunde æt hām
 findað witode him wiste ond blisse,
 cnōsles unrīm, care, gif se esne
 his hlāforde | hȳreð yfle, [112^b]

3 *Gn* onfeng — 4 *MS* speop — 7 *MS* þā — 10 *Th*, *Gn* anan linan — 11 *Spr*
 1, 121 hwylc = 'ei quis' or 'si quis' *MS* wæs, *Th* þæs — 12 *Th* note clammaz?
 — 13 *B-T* s v rædels has rædelsan? — 14 *Gn* beheold — 17 *Gn* note heah?
Spr 11, 48 heah mode *As Sch* notes, there is no division between this riddle and
 the next, hatne sindon is followed on same line by Ic wat (44¹)

44 4 *Th* note, *Cos* (*PBB* xxiii, 130) adl — 4, 5 *Gn*, *W* add after adle, ne se
 enga deað (compare *Ph* 52), and after sceal, his geongorscipe *Cos* (*PBB* xxiii,
 130) rejects these additions — 5 *Cos* se þe = þone þe *Gn* āgān — 6 *MS*, *Th*
 siðfæte *MS*, *Th* hyge sundne, *Th* note 'r sundne (a sound mind)' — 8 *Th* note
 'before care a word, perhaps butan, is omitted'

frēan on fōre , ne wile forht wesan 10
 brōþor oþrum him þæt bām sceðeð,
 þonne hȳ from bearme bēgen hweorfað
 ānre māgan ellorfūse
 mōddor ond sweostor Mon, sē þe wille,
 cȳþe cynewordum hū se cuma hātte 15
 eðpa se esne þe ic hēr ymb sprice

45

Wrætlic hongað bi weres þeo,
 frēan under scēate , foran is þȳrel,
 bið stiþ ond heard, stede hafað gōdne,
 þonne se esne his āgen hrægl
 ofer cnēo hefeð, wile þæt cūpe hol 5
 mid his hangellan hēafde grētan
 þæt hē efenlang ær oft gefylde

46

Ic on wincle gefrægn weaxan nāthwæt,
 þindan ond þunian, þecene hebban
 On þæt bānlēase brȳd grāpode
 hygewlonc hondum , hrægle peahte
 þrindende þing þēodnes dohtor 5

47

Wer sæt æt wine mid his wifum twām
 ond his twēgen suno ond his twā dohtor,

10 *Klaeb* (*MP* 11, 145) regards the second half line as parenthetical — 16 *Gn* note oððe? *MS*, *Th* sprice, *Gn*, *W* sprece, compare 24¹¹

45 1 *Siev* (*PBB* x, 478) resolves þeo, *Cos* (*PBB* xxiii, 129) þeo(h)e — 7 *MS* (*T*), *Th*, *Gn* efe lang, *Th* note efne lang? *Gn*², *W* efelang, *Tr* (*BB* xix, 192) efen-lang

46 1 *MS* win cle *MS*, *Th*, *Gn*, *W* weax, *Dietr* (xi, 474) 'wēax (*für* wēacs, *etwas* *weiches*)' or weaxan, *Herzf* (p 69) weascan, *Holth* (*I F* iv, 367) weaxan, *Siev* (*PBB* x, 520) suggests a genitive, i.e. waces — 2 *Dietr* (xi, 474) þenian (*sich* *dehnen*) — 5 *Th* þindende, *Gn* note þrintende?

47 1 *MS*, *Con*. Wær *Con*. wifa *Con* omits twām — 2 *Con.*, *Ettm*, *Gn* suna.

swāse gesweostor ond hyra suno twēgen,
 frēolico frumbearn, fæder wæs þær inne
 þāra æpelinga æghwæðres mid, 5
 eam ond nefa Ealra wæron fife
 eorla ond idesa insittendra

48

Moððe word fræt, mē þæt þūhte
 wrætlicu wyrd, þā ic þæt wundor gefrægn,
 þæt se wyrm forswealg wera gied sumes,
 þeof in þýstro, þrymfæstne cwide
 ond þæs strangan stapol Stælgæst ne wæs 5
 wihte þý glēawra | þe hē þām wordum swealg [113^a]

49

Ic gefrægn for hælepum hring [ær]endean
 torhtne butan tungan, tila þeah hē hlūde
 stefne ne cirmde strongum wordum
 Sinc for secgum swigende cwæð
 “Gehæle mec, helpend gæsta!” 5
 Rýne ongietan rēadan goldes
 guman galdorcwide, glēawe beþencan
 hyra hælo tō Gode, swā se hring gecwæð

50

Ic wāt eardfæstne ānne standan
 dēafne dumban, sē oft dæges swilgeð

3 *Ettm* gesweoster *MS*, *Con*, *Th* hyre, *Ettm* hira, *Gn*, *W* hyra *Con*,
Ettm suna — 4 *Con*, *Ettm* freolico — 5 *Con* *Ettm* æghwæðeres

48 2 *Sw* wrætlicu — 3 *Sw* giedd — 4 *Sw* þrymfæstne — 6 *Between* 48 and 49
 there is no spacing in the *MS*, not even a closing sign, swealg (6) is followed on the
 same line by Ic gefrægn (49¹)

49 1 *MS* fer, *Edd* for *MS*, *Th* hringende an, *Gn*, *W* hring [ær]endean,
Klaeb (*M P* 11, 145) hring ændean (or endean) = ærndeān < ærendian — 2 *After*
 tila no gap in *MS*, *Gn*, *W* supply reordian and thus complete hemistich, *Siev*
 (*PBB* xii, 479) begins a new verse with stefne, as does *Klaeb* (*M P* 11, 145), who
 reads as in text, tila þeah he hlūde|stefne ne cirmde — 7 *MS*, *Edd* beþencan,
Gn note beþencan?

purh gōpes hond gifrum lācum
 Hwīlum on þām wicum se wonna þegn,
 sweart ond saloneb, sendeð ðpre 5
 under gōman him golde dýrran,
 þā æþelingas oft wilniað,
 cýningas ond cwēne Ic þæt cyn nū gēn
 nemnan ne wille, þe him tō nytte swā
 ond tō dugþum dōþ þæt se dumba hēr, 10
 eorp unwita, ær forswilgeð

51

Wiga is on eorþan wundrum ācenned
 dryhtum tō nytte, of dumbum twām
 torht ātyhted, þone on tēon wigeð
 fēond his fēonde Forstrangne oft
 wif hine wrīð, hē him wel hēreð, 5
 þēowap him geþwære, gif him þegniað
 mægeð ond mæcgas mid gemete ryhte,
 fēdað hine fægre, hē him fremum stēpeð
 life on lissum Lēanað grimme
 þe hine wloncne weorþan læteð 10

52

Ic seah wrætlice wuhte fēower
 samed sīþian, swearte/wæran lāstas, [113^b]
 swaþu swīþe blacu Swift wæs on fōre
fultum fromra, flēag on lyfte,

50 3 *Th* note geapes? *Gn* 'gōpes (vgl *alt*n hergopa *serua*?)' — 4 *MS*, *Th* hwīlū mon — 6 *Gn* omits him — 10 *Gn*², *W* deþ — 11 *MS* fer swilgeð, *Edd* forswilgeð

51 4 *MS* fer strangne, *Edd* forstrangne — 5 *Stev* (*PBB* x, 476) resolves wrīð — 8 *Gn* stēpeð, *Gn* note he hi fremum stēpeð? *Stev* (*PBB* x, 456), stēpeð

52 4 *MS*, *Th*, *Gn* fuglum frumra (*the* u of *MS* frumra may be an a with its top faintly marked), *Th* note fromra, *Gn*², *W* framra, *Tr* (*BB* xix, 195) fugla fultum *MS*, *W*, *Barnouw* (p 221) fleotgan lyfte, *Th* note fleogan, *Gn* note 'fleotga (*Schwimmer*) on lyfte (so also *Dicht*, *Spr* 1, 304 *celer*, *velox*) oder fleat geond lyfte', *Cor* (*PBB* xxiii, 130) 'fleog (= fleag) an lyfte (*cf* 23¹⁸)', *Tr* fleag geond lyfte

dēaf under ȝpe Drēag unstillē 5
 winnende wiga sē him wegas tæcneþ
 ofer fæted gold, fēower eallum

53

Ic seah ræpingas in ræced fergan
 under hrōf sales hearde twēgen,
 þā wæron genamnan nearwum bendum
 gefeterade fæste tōgædre
 þāra oþrum wæs ān getenge 5
 wonfāh Wale, sēo wēold hyra
 bēga sīþe bendum fæstra

54

Ic seah on bearwe bēam hlīfian
 tānum torhtne, þæt trēow wæs on wynne,
 wudu weaxende, wæter hīne ond eorþe
 fēddan fægre, oþþæt hē frōd dagum
 on oþrum wearð āglāchāde 5
 dēope gedolgod, dumb in bendum,
 wripen ofer wunda, wonnum hyrstum
 foran gefrætwed Nū hē fæcnum weg
 purh his hēafdes mægen hildegieste
 oþrum rymeð Oft hȝ on ȝste strudon 10
 hord ætgædre, hræd wæs ond unlæt

6 *MS*, *Th* wægas, *Th* note wegas?

53 3 *MS*, *Th*, *Gn*, *Dietr* (xi, 476) genamne, *Th* note, *Tr* (*BB* xix, 198) genumne, *Holth* (*E S* xxxvii, 209) genamnan — 4 *Tr* to gædere — 6 *Gn* note wonfeax? *Cos* (*PBB* xxiii, 130) 'wonf(e)ahs (cf *Rid* 13⁸, wonfeax)'

54 2 *Holth* (*Bb* ix, 358) omits þæt — 8 *MS*, *Th* fæcnum wæg, *Th* note frecnum weg? — 9 *MS*, *Th* mæg, *Th* note mægen? — 10 *MS* (*W*) hy an yst (not he an yst, *Th*, *Gn*), *Th* note 'hi on yst (they furiously)', *Dietr* (xi, 251-252) 'oft hea (fūr heo, hi) nyst strudon (oft raubten sse mundvorrath)', *Gn*, *W* hī earyst, *Gn* note earyst = earust, *alacerrime*, *Klaeb* (*M P* ii, 145) oft hy ānys (ānes) — 11 *Th* note heard?

se æftera, gif se ærra fæ̃r,
 genamna in nearowe, nēpan mōste

55

Hyse cwōm gangan, þær hē hie wisse
 stondan in wincle, stōp feorran tō
 hrōr hægstealdmon, hōf his āgen
 hrægl hondum ūp, brand under gyrdels
 hyre stondendre stīpes nāthwæt, 5
 worhte his willan, wagedan būta,
 þegn ōnnette, wæs þrāgum nyt
 tillic esne, tēorode hwæpre
 æt stunda|gehwām strong ær þonne hīo, [114^a]
 wērig þæs weorces Hyre weaxan ongon 10
 under gyrdelse þæt oft gōde men
 ferðpum frēogað ond mid fēo bicgað

56

Ic seah in healle, þær hæleð druncon,
 on flet beran fēower cynna
 wrætlic wudutrēow ond wunden gold,
 sinc searobunden, ond seolfres dæl,
 ond rōde tācn þæs ūs tō roderum ūp 5
 hlædre ræde, ær hē helwara
 burg ābræce Ic þæs bēames mæg
 ēape for eorlum æpelu secgan
 þær wæs hlin ond āc, ond se hearda īw,

12 *MS* fæ̃r genamnān, *Th*, *Gn*, *W* fær genam|nan, *Holth* (*Bb* ix, 358) closes the line with fæ̃r and regards genam as the beginning of a lost line, *Holth* (*E S* xxxvii, 208) reads [on] fæ̃r|genamnān, and compares 53^a, genamnne, *Bright* suggests genamna, but prefers genumne (so also 53^b)

55 1 *Th*, *Gn* þar — 2 *MS* winc sele, *Th*, *W* win sele, *Gn*. wincle (wrongly citing this as *Thorpe's* suggestion for supposed *MS* reading winc, not winc sele) *Holth* (*E S* xxxvii, 209) 'on staþole (cf *Rid* 88?)' — 4 *MS*, *Th* rand — 5 *Th* stondenre — 7 *Th* onette — 9 *MS*, *Th* ær þon hie (not hi, *Gn*) ó, *Gn*, *W* as in text — 12 *Gn* ferðum

56 1 *MS*, *Edd* heall, *Th* note, *Holth* (*Bb* ix, 358) healle? Cf 56^{1a}, 60¹ — 9 *Th* note 'hlind for lnd?' *MS* acc

ond se fealwa holen, frēan sindon ealle 10
 nyt ætgædre, naman habbað āne,
 wulfhēafedtrēo, þæt oft wæpen ābæd
 his mondryhtne, mǣðm in healle,
 goldhilted sweord Nū mē gieddes þisses
 ondsware ȳwe, sē hine onmēde 15
 wordum secgan hū se wudu hātte

57

Ic wæs þær inne, þær ic āne geseah
 winnende wiht wido bennegean,
 holt hweorfende, heapoglemma fēng,
 dēopra dolga, daroþas wæron
 wēo þære wihte ond se wudu searwum 5
 fæste gebunden Hyre fōta wæs
 buðfæst oþer, oþer biþgo drēag,
 leolc on lyfte, hwilum londe nēah
 Trēow wæs getenge þām þær torhtan stōd
 lēafum bihongen Ic lāfe geseah 10
 minum hlāforde, þær hæleð druncon,
 þāra flān[a] on flet beran

58

Ðeos lyft byreð lýtne wihte
 ofer beorghleoþa, þā sind|blace swiþe, [114^b]

12 *Th*, *Gn* wulfheafed treo *Th* note 'abad (awasted)' — 14 *MS*, *Edd* þisses gieddes, *Herf* (pp 43-44), on metrical grounds, gieddes þysse, *Holth* (*E S* xxxvii, 209) adds mon after þisses gieddes — 15 *MS*, *Th*, *Cos* (*PBB* xxiii, 130), *Holth* (*E S* xxxvii, 209) onmede, *Gn*, *W*, *Liebermann* (*Archiv* cxiv, 163) on mede

57 2 *MS*, *Th* wido benne gean, *Th* note wide benna (against wide wounds)? — 3 *Gn* hwearfende — 5 *Th* note wea? *Dietrich* (xii, 238, N) wea, *Lange* (ib) wið — 7 *Gn* buðfæst — 9 *MS*, *Th* torht anstod, *Gn*, *W* as in text — 12 *MS*, *Th* flān, *Th* note 'some lines are here apparently wanting', *Gn* adds geweorca, so *W*, cf, however, *El* 285, þæra leoda

58 1 *Tr* (*BB* xix, 189) lihte — 2 *MS*, *Th*, *Sw*, *W* hleoþa (see 3⁷), *Gn*, *Tr* hleoþu

swearte, salopāde Sanges rōfe
 hēapum fērað, hlūde cirmað,
 tredað bearonæssas, hwilum burgsalo 5
 nīþpa bearna Nemnað hȳ sylfe

59

Ic wāt ānfēte ellen drēogan
 wiht on wonge Wide ne fēreð,
 nē fela rīdeð, nē flēogan mæg
 þurh scīrne dæg, nē hīe scīp fereð,
 naca nægledbord, nyt bið hwæpre 5
 hyre [mon]dryhtne monegum tīdum
 Hafað hefigne steort, hēafod lȳtel,
 tungan lange, tōð nænigne,
 isernes dæl, eorðgræf pæpeð
 Wætan ne swelgeþ, nē wiht iteþ, 10
 fōdres ne gitsað, fereð oft swā pēah
 lagoflōd on lyfte, life ne gielpeð,
 hlāfordes gifum, hȳreð swā pēana
 pēodne sīnum Þrȳ sind in naman
 ryhte rūnstafas, þāra is Rād fultum 15

60

Ic seah in healle hring gylðenne
 men scēawian, mōdum glēawe,
 ferþpum frōde Frīpospē[de] bæd
 God nergende gæste sīnum
 sē þe wende wrīpan, word æfter cwæð, 5
 hring on hȳrede Hælend nemde

3 *MS*, *Th* rope, *Th* note, *Gn*, *Sw*, *Brooke* (*E E L* p 149), *Cos* (*PBB* xxiii, 130) rowe, *Gn* note, *W*, *Tr* rofe — 5 *Th*, *Gn* trædað

59 3 *Gn* ne before mæg — 6 *Th*, *Gn*, *W* [mon] — 11 *MS*, *Th* fopres — 15 *MS*, *Th*, *Gn* furum, *Th* note feorpa? *Gn* note fruma or forma, *Dietr* (xi, 477) furðum, *Gn*², *Spr* 1, 356, *W* fultum, *Holth* (*J F* iv, 387) furma

60 1 *MS* gylðdenne — 3 *Gn* ferðum *MS* frīpo spe (*end of line*) bæd, *Th* as in text

tulfremmendra Him torhte in gemynd
his Dryhtnes naman dumba brōhte
ond in ēagna gesihð, gif þæs æpel[est]an
goldes tācen ongietan cūpe 10
ond Dryhtnes dolg, dōn swā þæs bēages
benne cwædon *Ne þære bēne mæg*
æniges monnes ungefullodre
Godes ealdorburg gæst gesēcan,
rodera ceastre Ræde sē þe wille 15
hū ðæs wrætlican wunda cwæden
|hringes tō hælepum, þā hē in healle wæs [115^a]
wylted ond wended wloncra folmum

61

Ic wæs be sonde, sǣwealle nēah,
æt merefarope, mīnum gewunade
frumstaþole fæst, fēa ænig wæs
monna cynnes, þæt mīnne þær
on ānæde eard behēolde, 5
ac mec ūhtna gehwām ȝō sio brūne
lagufæðme beleolc Lȝt ic wēnde
þæt ic ær oþpe sið | æfre sceolde [123^a]
ofer meodu[bence] mūdlēas sprecan,
wordum wrixlan þæt is wundres dæl 10

9 *MS*, *Edd* æþelan, *R*, *Holth* (*Bb* ix, 358) æþel[est]an — 11 *MS* (*T*) dryht dolg don, *Th* notes that 'this is apparently corrupt and without an alliterating line — dryht dolg dōn?' *Gn*, *W* dryht dolgdon, *Diétr* (xii, 235) þone dysige dryht dolgdon furðum — 12 *MS*, *Edd* ne mæg þære bene, *Gn*, *W* [to þæs beages dolgum], *Holth* (*Bb* ix, 358) notes that this is metrically false — 13 *MS*, *Th* ungafullodre, *Th* note ungefullodre? *Gn*, *W* ungefullodre, *Cos* (*PBB* xxiii, 130) ungefullodra (*gen pl*)

61 This riddle begins upon leaf 122^b, five lines from the bottom, it is immediately preceded by 31^b and is followed by *The Husband's Message* and *The Ruin* (123^a–124^b)

1 *MS* a of sande is changed to o, *Th*, *Ettm*, *Gn* sande *MS*, *Th* sǣ wealle — 5 *Ettm* anede — 7 *Th* note beleac? — 9 *Gn* adds bence, *Gn*² drincende, accepted by *W*, *Bl* No gap in *MS*

on sefan searolic þām þe swilc ne conn,
 hū mec seaxes ord ond sēo swīpre hond,
 eorles ingeþonc ond ord somod,
 þingum geþýðan, þæt ic wīþ þē sceolde
 for unc ānum twām ærendspræce 15
 ābēodan bealdlice, swā hit beorna mā
 uncre wordcwidas widdor ne mænden

62

Oft mec fæste bilēac frēolicu mēowle [124^b mid]
 ides on earce, hwilum ūp ātēah
 folmum sinum ond frēan sealde,
 holdum þēodne, swā hīo hāten wæs
 Sīðþan mē on hrepre hēafod sticade, 5
 nioþan ūpweardne on nearo fēgde
 Gif þæs ondfengan ellen dohte,
 mec frætwedne fyllan sceolde
 rūwes nāthwæt Ræd hwæt ic mæne

63

Ic eom heard ond scearp, hingonges strong,
 forðsiþes from, frēan unforcūð,
 wade under wambe ond mē weg sylfa
 ryhtne geryme Rinc bið on|ofeste [125^a]
 sē mec on þýð æftanweardne 5
 hæleð mid hrægle, hwilum ūt týhð
 of hole hātne, hwilum eft fareð

12 *MS* seaxeð, *Edd* seaxes — 13 *Henzl* (p 69) ecg for ord, on account of awkwardness of repetition — 14 *Etim* geþydon — 15 *MS* twan, *Edd* twam — 17 *Etim* widor *Gn* mændon

62 1 *MS* oft, not of as *Th*, *Gn* state — 8 *MS*, *Edd* þe before mec *MS*, *Holth* (*Bb* ix, 358) frætwedne, *Edd* frætweðe

63 1 *MS*, *Th*, *Gn* ingonges, *Gn* note hingonges? so *Gn*², *W* — 4 *Th* geryne — 5 *Siev* (*PBB* x, 477) resolves þyð, *Holth* (*Bb* ix, 358) þy[e]ð — 6 *Siev* (*PBB* x, 476) resolves tyhð, *Cos* (*PBB* xxiii, 129) tyheð — 7 *Th* eft-fareð, *Gn* note fegeð?

on nearo nāthwær, nȳdeþ swiþe
 sūperne secg Saga hwæt ic hātte

64

Oft ic secga seledrēame sceal
 fægre onþeon þonne ic eom forð boren,
 glæd mid golde, þær guman drincað
 Hwílum mec on cofan cysseð mūpe
 tillic esne þær wit tū bēoþ, 5
 fæðme on folm[e] [fin]grum þȳð,
 wyrceð his willan ð lu
 fulre þonne ic forð cyme

Ne mæg ic þȳ mīpan 10
 [s₁]þpan on lēohte

swylce ēac bið sōna
 te getācnad,
 hwæt mē tō 15
 lēas rinc, þā unc geryde wæs

64 1 *MS* secgan, *Edd* secga — 2 *Siew* (*PBB* x, 476) resolves þeon — 5 *Siew* (*PBB* x, 477) resolves beoð — 6 *Th* fæðm: grum, *Gn* supplies [beclyppeð, fin]grum, *Dietr* (xi, 479) adds [bifeð and fin]grum, *Sch* [on folm] grum, *W* (so *T*) reads the upper half of on folm, then a gap of about four letters (*Sch* five) *Holth* (*Bb* ix, 358) þy[e]ð — 7 *Th* willan, *W* the n is no longer visible *Sch* about twenty one letters missing, *W* the fifth appears to have been ð, the sixth l? *I* read clearly l, *B M* gives ð and the top of lu, *Dietr* [ne weorðe ic swa þeah] — 8 *Dietr* [on fæðme þy] — 9 *Th*, *Gn*, gap in *MS*, *Dietr* no gap, *Sch* about twenty three letters missing after forð cyme — 10, 11 *Dietr* adds [þæt me se mon dyde] þær min sweora (?) bið gese]wen, *Sch* after mīpan about twenty letters are missing, then þan (not wan, *Th*, *Gn*), *W* sees still the lower part of þ before þan, so do *I* — 12 *Th* gap in *MS*, *Gn* no gap, *Sch* about twenty four letters missing after leohte — 13, 14 *Sch* between sona and getacnad about seventeen letters are lacking, *Th*, *Gn* read te before getacnad, *W* sees before te some marks, perhaps m, *Dietr* supplies [sweotol on eorle]fela tealtmendum on fo]te, *Gn*, *Dietr* getacnod — 15 *Sch* after to about nine letters are missing, *Dietr* inserts [bysmere se bealda teode] — 16 *Dietr* [ræd]leas, *Holth* (*IF* iv, 387) [sum ræd-], (*Bb* ix, 358) perhaps [rece-] *I* see the bottom curves of two letters, perhaps ce, so *B M*

65

Ic seah ƿ ond | ofer wong faran,
 beran ƿ M, bāem wæs on sippe
 hæbbendes hyht, N ond ƿ,
 swylce ƿrȳpa dæl, ƿ ond M,
 gefeah ƿ ond ƿ, flēah ofer ƿ,
 M ond N sylfes ƿæs folces

66

Cwico wæs ic, ne cwæð ic wiht, cwele ic efne sē ƿeah,
 ær ic wæs, eft ic cwōm, æghwā mec rēafað,
 hafað mec on headre ond mīn hēafod scireþ,
 bīteð mec on bær lic, briceð mīne wisan
 Monnan ic ne bīte, nympe hē mē bīte,
 sindan ƿāra monige ƿe mec bītað

67

Ic eom mære ƿonne ƿæs middangeard,
 læsse ƿonne hond|wyrm, lēoh tre ƿonne mōna, [125^b]
 swif tre ƿonne sunne Sæs mē sind ealle
 flōdas on fæðmum ond ƿæs foldan bearm,
 grēne wongas, grundum ic hrīne,
 helle underhnige, heofonas oferstige,
 wuldres ēpel, wīde ræce
 ofer engla eard, eorþan gefylle,

65 2 *MS*, *Edd* sippe, *Holth.* (*Bb* ix, 358) sipe — 3 *Holth* H A [samod], with omission of ond Gn A (misprint for A) — 4 *MS*, *Th*, Gn, *Hich* (*Angha* x, 597) ƿ, W ƿ *Holth* W E [samod] — 5 *Tr* (*Bb* v, 50) H for F — 5, 6 *Holth* supplies and before fleah and swylce before S rune

66 3 *Th* note heaðre? — 4 *MS*, *Th* onbærlic ('secretly') — 5 *MS* nympe (not nymhe, *Th*, Gn, not nympe, *Sch*), *Holth* (*Bb* ix, 358) sustains phonetically the *MS* form, *Edd* nympe

67 1 *Con* ðon ðæs. *MS* mindangeard — 4 *MS*, *Con*, *Th*, *Ettm*, Gn ƿas, Gn note, Gn² ƿes *Ettm* note bearmas? — 6 *Con* heofenes

ealne middangeard ond merestrēamas
 sīde mid mē sylfum Saga hwæt ic hātte 10

68

Ic on þinge gefrægn þeodcyninges
 wrætlice wiht word galdra
 . snytt[ro]
 hio symle dēð fira gehw[ām]
 . 5
 wīsdōme wundor mē þæt w

nænne mūd hafað,
 fēt nē f[olme]
 welan oft sacað, 10
 cwipeð cynn
 wearð
 lēoda lārēow, forþon nū longe mag[on]
 [āwa tō] ealdre ēce lifgan
 missenlice penden menn būgað 15
 eorþan scēatas Ic þæt oft geseah
 golde gegierwed, þær guman druncon,

9 *MS*, *Con*, *Ettm* ealdne — 10 *Con* mec *Con*, *Ettm* selfum

68 Omitted by *Th*, *Gn* 1 In *MS* I is no longer visible, *B M* gives top of this *Sch* þin þeodcyninges, *W* sees still the upper part of a g, then a gap of two letters, then efrægn, *B M* reads þing(top of e) and (top of g)efræt(n) (sic) — 2 *B M* incorrectly ræthce *Holth* (*Bh* ix, 358) wordgaldra *Sch* after galdra some twenty four letters are missing — 3 Seven letters before hio, *B M* reads snytt, not seen by *Sch*, *W* — 4 *Sch* after gel, a gap of perhaps twenty six letters, instead of gel (*Sch*, *W*), *B M* reads gehw? — 6 wī, added by *Sch*, is still seen by *W* and by me *Sch*, *W* þa w? *B M* þæt w, *W* sees of w only the lower part, after this some twenty eight letters are missing (*Sch*) — 8, 9 *MS* (*Sch*, *W*) enne, *B M* nænne *Holth* (*Bh* ix, 358) suggests [n]enne and f[olme] — 9 *Sch* fet in? [f]? *W* reads fet ne, then under the line a long stroke (seen by *B M* and by me), then about twenty seven letters are lacking (*Sch*) — 11 *W* reads cynn (I see lower part), not seen by *Sch*, then a gap of some eighteen letters (*Sch* twenty-two) — 13 *W* (so *I*) reads mag, not seen by *Sch*, then about seven missing letters (*Sch* ten) — 13, 14 *Holth* (*Anglia* xxiv, 264) proposes mag[on][āwa to] ealdre

since ond seolfre Secge sē þe cunne,
 wīsfæstra hwylc, hwæt sēo wiht sȳ

69 (Gn. 68)

Ic þā wiht geseah on weg fēran ,
 hēo wæs wrætlice wundrum gegierwed
 Wundor wearð on wēge wæter wearð tō bāne

70 (Gn. 69)

Wiht is wrætlic þām þe hyre wisan ne conn
 singeð þurh sīdan , is se swēora wōh
 orponcum geworht , hafap eaxle twā
 scearp on gescyldrum His gesceapo [drēogeð],
 [þe swā wrætlice be wege stonde, [126^a] 5
 hēah ond hlēortorht, hælēpum tō nytte

71 (Gn. 70)

Ic eom rīces æht rēade bewæfed
 Stīð ond stēap wong, stapol wæs iu þā
 wyrta whitetorhtra nū eom wrāpra lāf,
 fȳres ond fēole, fæste genearwad,
 wīre geweorpad Wēpeð hwilum 5
 for gripe minum sē þe gold wigeð,
 þonne ic ȳpan sceal fe

19 *Holth* (Bb ix, 358) sie for sy

69 1 *Gn* white *Gn* note on wæg? *Gn* faran — 2 *MS* sign of closing after gegierwed (*W*), and Wundor begins new line with capital (*T*), so *Th* prints l 3 as a separate riddle This is *Tr*'s view Cf 37² — 3 *Gn* note wæge?

70 1 *MS* hyra — 3 *MS*, *Th* tua — 4 *Th* note hyre? No gap in *MS*, *Gn* supplies [dreogeð] — 5 *Th* note stondað? *Gn* note be wæge stondeð?

71 2 *Holth* (Bb ix, 358) steapwong *Th* wong stapol *Th* iu þa — 3 *MS*, *Th* white torhtra — 5 *Th* note gewreopad (gewriþod) — 6 *MS*, Edd minum gripe, *Holth* (E S xxxvii, 209) gripe minum *Th* note wegeð? — 7 *Gn* note ywan? *Th*, *Gn* close the riddle with sceal, and take bete (l 10) with the next riddle, at end of first full line After sceal some nine letters are missing (*Sch*) Before hringum I see at end of line the upper stroke of a letter, then a missing letter, then se (*B M* fe)

hringum gehyrsted mē bil
 dryhtne mīn

white bēte

10

72 (Gn 71)

Ic wæs lýtēl
 ante geaf

some

wē þe unc gemæne
 sweostor mīn

fēdde mec [fægre], oft ic fēower tēah
 swæse brōþor, þāra onsundran gehwylc
 dægtidum mē drincan sealde
 purh þyrel þearle Ic þæh on lust,
 oppæt ic wæs yldra ond þæt ānforlēt

5

8 *Sch* gehy[rsted] [me], and then twenty-three missing letters, *W* (so *B M* and *I*) reads the upper half of rsted me, then bil (?), then some twenty missing letters, *Holth* (*Anglia* xxiv, 264) biþ for bil (*W*) — 9 *Sch* after mīn, a gap of some twenty one letters Above white *B M* reads go — 10 *Sch* white is the last word of the line, under it is bete 7 On account of the closing sign *Sch*, unlike *Th*, regards bete as belonging to this riddle, and as a part of a perhaps shorter end-line *W* believes that there is no gap before bete, but that as last word it is written, as is common, at the right end of the next line [see 38, 46, 54, 86] Before bete is also a sign [very common in Riddles] that refers it to the preceding line (*W*) I agree with *Sch* and *W*

72 1, 2 *Th*, *Gn* Ic wæs bete, *Sch* Ic wæs (about twenty letters) geaf, *W* reads after wæs the upper part of lýt and before geaf, ante (the lower part of an), *Holth* (*Anglia* xxiv, 264) proposes [br]ante geaf[las] I read after lýt clearly e and upper part of l (not seen by *B M*), and at beginning of line, half way between lýtēl and ante, so clearly and then m (?) *B M* reads so and the greater part of me After geaf, *Th*, *Gn* give no gap, *Sch*, *W* a gap of some thirty-two letters — 3 *MS* (*W*, *T*) we þe unc gemæne, *Th*, *Gn*, *Sch* we unc gemæne After gemæne some nineteen letters are missing *Dietr* (xi, 481) proposes (1-3)

Ic wæs [of hame adrifēn, hearm minne] bete,
 se þe me gemæcean geaf, we unc gemæne [oft]
 [swiðas asetton, ic ond] sweostor mīn

— 5 e in mec is worn away (*W*), after mec *Sch* sees a gap of some eleven letters, *Gn*² supplies fægre, *Dietr* supplies frodra sum, *Herzf* (p 70) ful fægre and (cf 51⁸, 54⁴) *B M* reads oft ic, not seen by *Sch*, *W*, or by me — 6 *Th*, *Gn*, *Dietr* þāra þe — 8 *Holth* (*Bb* ix, 358) þah — 9 *Th* note þonne for þæt? *Th* an-forlēt, *Gn*, *W* an forlēt

sweartum hyrde, siþade widdor, 10
 mearcpaþas Walas træd, mōras pæðde
 bunden under bēame, bēag hæfde on healse,
 wēan on lāste weorc prōwade,
 earfoda dæl Oft mec isern scōd
 sære on sīdan, ic swigade, 15
 nǣfre meldade monna ængum,
 gif mē ordstæpe egle wæron

73 (Gn 72)

Ic on wonge āwēox, wunode þær mec fēddon
 hrūse |ond heofonwolcn, oppæt onhwyrfdon mē [126^b]
 gēarum frōdne, þā mē grome wurdon,
 of þære gecynde þe ic ær cwic behēold,
 onwendan mine wisan, wegedon mec of earde, 5
 gedydon þæt ic sceolde wīþ gesceape minum
 on bonan willan būgan hwīlum
 Nū eom *frēan mīnes* folme bysigo[d]
 . dlan dæl, gif his ellen dēag,
 oppæ æfter dōme rī 10
 . dan mǣrþa fremman,
 wyrcan we
 ec on þēode ūtan we
 pe ond tō wrōhtstaf[um] 15
 n eorþ, eaxle gegyrde
 wo
 ond swīora smæl, sīdan fealwe
 . þonne mec heaþosigel
 scir bescīneð ond mec 20

11 *Gn* note Wala? — 12 *Th* note bearme? *Gn* beah — 14 c in mec appears effaced (*W*), *I* read it easily — 17 *MS*, *Th* ord stæpe

73 1 *MS* wonode, *Edd* wunode — 2 *MS*, *Gn* heofon wlonc, *Th* heofon wlonc, *Gn*², *W* heofonwolcn *MS*, *Edd* me onhwyrfdon, *Herf* (p 44) onhwyrfdon me — 5 *Gn* wise — 8 *MS*, *Edd* mines frean

8-20 *Gn* supplies, on basis of *Th*'s text of *MS*

Nu eom mines frean folme by
 lan dæl, gif his ellen deag,
 oððe he (*not in MS, Th*) æfter dome [dædum wille]
 mærdæ fremman
 wyr[cean] on þeode utan wrohtst[afas]

 eaxle gegyrde
 and swiora smæl, sidan fealwe
 þonne mec heaðosigel
 scir bescineð and mec

Dietr (xi, 481-482) supplies as follows

Nu eom mines frean folme by[sig],
 [æfle him eorðwe]lan dæl, gif his ellen deag,
 oððe he æfter dome [dædum wille]
 mærdæ fremman, [mægenspede]
 [wyr]cean on þeode utan [wrohtst]afas
 [Sindon me on heafde hyrste beorhte],
 eaxle gegyrde [isernes dæle],
 and swiora smæl, sidan fealwe
 [Hædre mec ahebbe], þonne mec heaðosigel
 scir bescineð and mec [scyldwiga]

Sch folme by g (*five letters*) lan dæl gif — dome n (*fourteen letters*)
 dan mærdæ fremman wyrcean w (*about twenty letters*) ec non þeode utan
 w (*about twenty three letters*) pe and to wroht stap (*about twenty-five*
letters) n eorpe eaxle gegyrde wo (*about twenty eight letters*) ond swiora
 — fealwe (*about eighteen letters*) þoñ — ond mec (*seven letters*)
 fægre

W 8 by go — 11 *Of* dan mærdæ only the upper part — 13 *Not* ec non (*Sch*),
 but after c stands a perpendicular stroke, going below the line (w? þ?), then on,
 in the same line with tan, we

In the *MS* is not the slightest trace of the stroke seen by *W* (*T*) Like *B M*
 I read ec on þeode u|tan we

Holth (*Bb* ix, 358) reads by[s]go[d], (*Anglia* xxiv, 264)

8-9 Nu eom mines fre[g]an folme bysgo
 [eadwe]lan dæl, etc
 11-12 [Men ofer mol]dan mærdæ fremman,
 wyrcean w[eldædum]

14 wrohtstaf[um] — *Holth* here rejects stap of *MS* (*B M, Sch, W*)
 as 'nothing can be made out of it'

16 [earan] or [eagan]?
 17 wo[mb] or wo[ngan]?

B M reads clearly bysgo (8), the upper curve of d before lan (9), ttu instead of d
 before an (11), we (12), and stap (14)

fægre feormað ond on fyrd wigeð
 cræfte on hæfte Cūð is wīde
 þæt ic þristra sum þeofes cræfte
 under brægnlocan
 hwilum ēawunga ēpelfæsten 25
 forðweard brece þæt ær frið hæfde
 Fēringe from, hē fūs þonan
 wendeð of þām wicum Wiga sē þe mīne wīsan
 [sðþe] cunne, saga hwæt ic hātte

74 (Gn. 73)

Ic wæs fæmne geong, feaxhār cwene
 ond ænlic rinc on āne tīd,
 flēah mid fuglum ond on flōde swom,
 dēaf under ȝpe dēad mid fiscum,
 ond on foldan stōp, hæfde ferð cwicu 5

75 (Gn. 74)

Ic swiftne geseah on swape fēran [127^a]
 ☿ † ∩ ≡

76 (Gn. 75)

Ic āne geseah idese sittan

77 (Gn. 76)

Sæ mec fēdde, sundhelm þeahte,
 ond mec ȝpa wrugon eorþan getenge,
 fēpelēase Oft ic flōde ongēan

21 *MS* wigeð, not as *Gn* states, wegeð, *Th* note wegeð? — 23 *MS*, *Th* þrista — 24 *MS*, *Th*, *Gn*, *Dietr*, *W* hrægnlocan, *Th* note hrægllocan? *Spr* 11, 137, *Gn*² brægnlocan No gap in *MS*, *Th*, *Dietr* (xi, 482) supplies hwilum neðe, *Gn*² bealde neðe — 27 *Gn* note færinga — 28 No gap in *MS*, *Edd*, *Herzf.* (p 70) assumes, on account of absence of alliteration, a gap of at least two half lines after cunne

74 5 *MS*, *Gn*, *W* forð, *Th*, *Spr* 1, 281, *Cos*, *Tr* (*BB* xix, 201) ferð

75 2 *MS* D N L H, *Th*, *Gn* D N U H, *W* P for Þ (Holth, *Bb* ix, 358)

77 1 *MS*, *Th* se, *Gn*, *W* sæ

mūð ontýnde, nū wile monna sum
 min flæsc fretan, felles ne recceð, 5
 sīþpan hē mē of sīdan seaxes orde
 hȳd ārȳpeð [ond m]ec hr[a]þe sīþpan
 iteð unsodene ēac

78

Oft ic flōdas
 as cynn minum ond
 [ɔ]yde mē tō mōs[e]
 swā ic him
 an ne æt hām gesæt 5
 flote cwealde
 purh orþonc ȳpum bewrigene

5 *MS*, *Th*, *Mad* (p 48) recceð, *Gn*, *W* receð — 7, 8 *Th*, *Gn* arȳpeð
þe, *Sch* arȳpeð (four letters) [ec] h[wʔ] (two letters) *þe*, *W* sees
 of ec only the upper part, of w(?) only two strokes From fragment in *MS* this
 doubtful letter w(?) may well be an r (see Holthausen's emendation) *Dietr* (xi, 483)
 supplies after arȳpeð [hord him ofanumð], *Holth* (*Anglia* xxiv, 265) [ond hnæceð
 m]ec[ær] [ob]þe sīþpan, reading ær for *Sch*, *W* h[wʔ] *Th* ileð, *Th* note æleð
Th marks gap after unsodene, *Gn* assumes no gap, *Sch* eac, the rest of the
 line is missing, *W* (so *I*) sees after c an l(?) stroke, *B M* gives nearly all of 1,
Holth l c regards iteð unsodene as second hemistich, but *Holth* (*ES* xxxvii,
 210) reads

[ond m]ec hr[a]þe sīþpan
 iteð unsodene eac [swa some]

I prefer this placing of words to W's ec h[w]
 þe sīþpan iteð unsodene eac

but the 1 fragment in *MS* rules out swa some

78 Omitted by *Th*, *Gn* 1 *MS* not Off (*W*), but clearly Oft (*T*) *Sch* about
 twenty-four letters are missing after flōdas — 2 *Holth* (*Anglia* xxiv, 265) supplies
 [le]as, perhaps ar, eðel, ellen leas *MS* (*W*) cyn, clearly cynn (*T*) After ond
Sch notes a gap of some twenty-six letters, *Holth* supplies [sacan] — 3 *Holth* con-
 jectures [h]yde me to mōs[e] With my reading compare And 27 After mōs
 about twenty-six letters are lacking (*Sch*) — 4 After him a gap of some twenty-four
 letters (*Sch*) — 5 *W* states that al is very indistinct Instead of al I read faintly
 an (*B M* m or n) *Sch* records after gesæt a lacuna of some sixteen letters —
 6 *Sch* reads rote, *W* flote, and rightly notes that of f the upper cross-stroke is
 lacking, and that of l only the lower part is visible *Holth* supplies [on] flote —
 7 *Sch* states that after orþonc some five letters are missing, *W* reads of ȳþ only the
 lower part (so *B M* and *I*)

79 (Gn. 77)

Ic eom æpelinges æht ond willa

80 (Gn 78)

Ic eom æpelinges eaxlgestealla,
 fyrdrinces gefara, frēan mīnum lēof,
 cynninges geselda Cwēn mec hwīlum
 hwitloccedu hond on legeð,
 eorles dohtor, þeah hīo æpelu sȳ 5
 Hæbbe mē on bōsme þæt on bearwe gewēox
 Hwīlum ic on wloncum wicge ride
 herges on ende, heard is mīn tunge
 Oft ic wōðboran wordlēana sum
 āgyfe æfter giedde Good is mīn wīse 10
 ond ic sylfa salo Saga hwæt ic hātte

81 (Gn 79)

[Ic eom *bylgedbrēost*, belcedswēora, [127^b]
 hēafod hæbbe ond hēane steort,
 ēagan ond ēaran ond ænne foot,
 nrycg ond heard nebb, hneccan stēapne
 ond sidan twā, *sāg[ol]* on middum, 5
 eard ofer ældum Āglāc drēoge
 þær mec wegeð sē þe wudu hrēreð,
 ond mec stondende strēamas bēatað,
 hægsl se hearda ond hrīm þeceð
 [ond f]orst [*hr*]ēoseð ond fealleð snāw 10

80 2 *Ettm* gefera — 4 *Ettm* lecgeð — 5 *Ettm*, *Gn* s1 — 10 *Ettm*, *Gn* agiefe
Gn, *Tr* God — 11 *Ettm* silfa

81 1 *MS*, *Edd* byledbreost — 3 *Gn* fot — 5 *MS*, *Edd* sag, *Th* note sac
 ('a sack')? *Gn* muddan — 7 *Siev* (*PBB* x, 520) wægeð *MS* hrereð, *Th*, *Gn*
 hrepeð, *Gn* note hrereð? — 10 *Th* þeceð ond fealleð, *Gn* gives no gap after
 þeceð, but supplies after snaw [forð ofer mec], *Si* reads þeceð (nine letters)
 eð, *W* reads as third and fourth letters, rs, and as the last, s, *Holth* (*Bb* ix,
 358) supplies as first hemistich [fo]rs[t] [geræ]seð I read after rs the top of t
 very clearly and eo quite distinctly before seð *B M* reads orst eoseð

[on] þyrelwombne ond ic þæt
 n mæt [won]sceaft mine

82

Wiht is
 [g]ongende grēate swilgeð
 [f]ell nē flæsc, fōtum gong

5

eð sceal mæla gehwām

83 (Gn 80)

Frōd wæs mīn fromcynn, [hæfde fela wintra]
 biden in burgum, siþþan bæles weard
 wera lige bewunden,

11 *Holth l c supplies on before þyrel After þæt Sch notes twenty eight or twenty nine missing letters* — 12 *Th eaft, Gn [sc]eaft, Sch ceaft, W [s]ceaft Before sceaft I read very clearly mæt — followed by three very faint letters, perhaps won (?) B M reads n mæt sceaft Dietz (x1, 483) supplies*

[þolige eall],

[ne wepe ic æfre wonnsc]eaft mine

82 *Omitted by Th (Gn) 1 Sch T(?) nd, W Wiht Only tail of w and ht are visible to me B M reads a part of the lower curve of w, then iht, followed by is, not seen by Sch, W, or by me Then a gap of some twenty two letters (Sch) — 2 Sch o(?)ngende, W (so I) o is still clearly visible, Holth (Anglia xxiv, 265) [g]ongende After swilgeð some twenty four letters are missing (Sch) — 4 Sch, W, and I read ll, Holth l c [fe]ll, B M ell Sch g g, W reads still gong, so do I, Holth supplies gong[eð] Then follows a lacuna of some thirty six letters (Sch) — 6 Before sceal and at end of line, B M reads eð, not visible to Sch, W, and to me Sch reads gehwa, W, T, and B M gehwam The rest of this last line of the riddle is missing (Sch)*

83 1 *Th from-cy[nn], Th note from cynn? Gn fromc[ynn], Sch fromcy, then a gap of eighteen letters, W (so I) reads, after y, n and an n stroke Gn supplies hæfde fela wintra — 2, 3 Between bæles and wera, Th gives a gap of over two half lines, Gn of more than a whole line, thus giving fifteen lines to the riddle Sch 'bæles [weorc? only the remnants of w? e? o or a, and r remain], between bæles and wera about ten letters are wanting', W (so B M and I) reads bæles weard In MS ten letters are missing after weard Holth (Anglia xxiv, 265) supplies*

siþþan [mec] bæles weard

[hæfde leod]wera lige bewunden

After weard, B M reads the lower part of three letters, perhaps on and d? certainly not hæfde MS, Edd life

fýre gefælsad Nū mē fāh warað
 eorþan brōþor, sē mē ærest wearð 5
 gumena tō gyrene Ic ful gearwe gemon
 hwā mīn fromcynn fruman āgētte
 eall of earde, ic him yfle ne mōt,
 ac ic hæft[e]nȳd hwilum ārære
 wide geond wongas Hæbbe ic wundra fela, 10
 middangeardes mægen unlytel,
 ac ic mīpan sceal monna gehwylcum
 dēgolfulne dōm dýran cræftes,
 sīðfæt mīnne Saga hwæt ic hātte.

84 (Gn. 81)

Ān wiht is [on eorþan] wundrum ācenned,
 hrēoh ond rēpe, hafað ryne|strongne, [128^a]
 grumme grymetað ond be grunde fareð
 Mōdor is monigra mærra wihta
 Fæger fērende fundað æfre, 5
 nēol is nearogrāp Nænig oþrum mæg
 wlite ond wisan wordum gecyþan
 hū mislic biþ mægen þāra cynna,
 fȳrn forðgesceaft, fæder ealle bewāt,
 or ond ende, swylce ān sunu, 10
 mære meotudes bearn, þurh [his meahta sp]ēd

4 d in gefælsad is altered from ȳ Th war, Gn war[að], Gn² war[nað], 'upon which the acc eorðan depends', Sch wara, W (so B M) reads after a the lower part of a d or ȳ — 6 Gn Ne for Ic — 7 Th note fromcynn — 9 MS, Th on hæftnyd, Gn, W hæftnyd Th note adræfe — 10 MS, Th wunda, Gn, Dietr (x1, 484), W wundra

84 1 MS, Edd An wiht is, Herf (p 70) an wræhticu wiht or Is an wiht, etc, Bulbring (Litt-Bl x1, 156) is [on eorðan] (cf 51¹) MS acenneð — 2 Gn note reoh? — 3 Th farað, in MS a is altered to e (W) — 6 Gn² and for is — 9 Gn note frod fyrngesceaft? — 11 After þurh, Sch notes gap of some twelve letters At end of line B M reads ed, not seen by Sch, W, or by me This supports Green's addition [his mihta sped]

— 24, 25 *Th* note wundor? — 25 *Gn* note wolcnum? — 27 *MS* earmfuge tæse,
Th earmunge tæse, *Gn*, *W* as in text

frēolic, sellic, fromast ond swīpost,
 gīfrost ond gīædgost grundbedd trideþ,
 þæs þe under lyfte āloden wuide 30
 ond ælda bearn ēagum sāwe
 (swā þæt wuldor wīfa, worldbearn mæge,)
 þēah þe ferþum glēaw [gefrigen hæbbe]
 mon mōde|snottor mengo wundra [128^b]
 Hrūsan bið heardra, hælēpum frōdra, 35
 geofum bið gearora, gimumm dēorra,
 worulde wlitigað, wæstmum tȳdreð,
 firene dwæsceð .
 oft ūtan beweorpeð ānre þecene,
 wundrum gewlitigad, geond werþēode 40
 þæt wāfiað weras ofer eorþan,
 þæt magon micle sceaftē
 biþ stānum bestreþed, stormum
 len tumbred weall
 þrym ed 45
 hrūsan hrīneð . h
 e genge oft

28 *MS*, *Holth* (*E S* xxxvii, 210) fromast, *Edd* frommast — 31 *Gn* oððe for
 ond — 32 *MS*, *Edd* wifeð, *Th* wuldor wifeð ('glorious woman'), *Gn* note
 'wundor? vgl wafian, anstaunen?' *Spr* ii, 746 wuldor ('deus'), cf *Dietr* (xi,
 485) *MS*, *Th* mæge, *Gn*, *W* mægen — 33 No gap in *MS*, *Th* 'Here a line is
 wanting', *Gn* supplies as in text — 34 *Siev* (*PBB* x, 508) snotor — 36 *MS* (*W*)
 biþ, clearly (*T*) bið *Gn* supplies bið after gimumm — 38 No gap in *MS*, *Th*
 states that a line is wanting, *Dietr* (xi, 486) supplies [hi frea drihten] — 42 *Gn*
 note mægen for magon? *Th*, *Gn* micle biþ, *Sch* micle (thirteen to
 fourteen letters) [ste] biþ, *W* (so *T*) reads before biþ, eafte, *B M* sceaftē,
Holth (*Anglia* xxiv, 265) supplies [ma meotudgesc]eafte — 43 *Th* note bestrewed(?)
 After stormum, *Th* indicates lacuna to close of riddle, *Gn* supplies [bedrifen],
 then gap to close, *Sch* stormum (thirty to thirty-one letters) tumbred
 weall Eight letters before tumbred (44) I read len (*B M* les) — 44-46 After
 weall, *Sch* marks thirty missing letters, then d hrusan, *Holth* l c assigns ed
 to end of line 45, *W* to l 46, *W* reads þrym and ed hrusan, so do I clearly
 — 46-47 *Sch* hrīneþ þ (*W* h) . (about twenty seven letters) [n]ge oft
 searwu[m], *W* genge, *B M* e genge

searwum

dēaðe ne fēleð,

pēah þe

50

du hrēren hūf wundigen

risse hord

Word onhlid hæleþum g

wrēoh, wordum geopena

hū mislic sý mægen þāra cy[nna]

55

85 (Gn 82)

Nis min sele swige nē ic sylfa hlūd ,

ymb unc [dōmas dyde, unc] Driht[en] scōp

sīþ ætsomne Ic eom swiftr þonne hē,

þrāgum strengra, hē þreohtigra ,

hwilum ic mē reste, hē sceal rinnan forð

5

Ic him in wunige ā þenden ic lifge ,

gif wit unc gedælað, mē bið dēað wtod

48 After searwu[m], about twenty-eight letters are missing (Sch) B M reads after searwum the bottom of three letters, biþ (?) or diþ (?) — 49 Sch [d]eaðe, W deaðe, I see top of d — 50-51 Sch reads þeah (about twenty six letters) du (ðu?), W reads þeah þe and du, so do B M and I clearly — 51-52 After wun g (W wundig, B M wundigen þ? or w?) about twenty one letters are missing (Sch) — 53 Sch hæ[leþum?], W and B M (clearly) hæleþum g, I see lower part of leþum, then bottom of g — 54 Before wreoh about fifteen letters are missing (Sch) Sch ge opena — 51-54 Holth (Anglia xxiv, 265) supplies as follows

[heaf]du hreren, hnf wundig[en]

[cneo]risse

Hord word[a] onhlid, hæleþum g[eswutela],

[wisdom on]wreoh

For wisdom, Holth conjectures also wærfæst or word hord — 55 Only some two or three letters can be missing in this line (Sch), Holth I c supplies [cynna] by aid of line 8 Of cynna I see clearly c and end of tail of y, overlooked by Sch, W, B M cy

85 1 Th note sel for gesel ('comrade')? — 2 No gap in MS after ymb (Th), Gn, W note omission in sense, but fail to mark gap in text, Holth (J F iv, 388) supplies [droht minne] After unc, I mark in the MS a gap of nine or more letters and supply as in text The lacuna is duly recorded by B M MS driht, Th dryht, Gn dryhten, W drihten Th indicates gap after scop — 3 MS swistre, Th swiftra, Gn, W swiftr — 5 MS, Edd yrnan

86 (Gn. 83)

Wiht cwōm gongan þær weras sæton
 monige on mæðle mōde snottre ,
 hæfde ān ēage ond ēaran twā
 ond twēgen fēt, twelf hund hēafda,
 hryc[g] ond wombe ond honda twā, 5
 |earmas ond eaxle, ānne swēoran [129^a]
 ond sidan twā Saga hwæt ic hātte

87 (Gn 84)

Ic seah wundorlice wiht, wombe hæfde micle
 þrȳpum geprungne, þegn folgade
 mægenstrong ond mundrōf, micel mē þūhte
 gōðlic gumrinc, grāp on sōna
 heofones tōpe 5
 blēow on ēage, hīo borcade,
 wanode willum Hīo wolde sē þeah
 mol

86 4 MS, *Edd* except *Eitm* II, XII — 5 MS, *Th*, *Eitm* hryc *Eitm* handa
 87 3 MS megenstrong, *Th*, *Gn* mægnstrong — 4-5 *Holth* (*E S* xxxvii, 210)

grapon (*dat pl*) sona

heof on his tōpe

— 5 *No gap in MS, Th, Gn, W* indicate missing hemistich — 6 MS, *Edd*
 bleowe, *Gn* note bleow (?) bleaw (?) MS boncade, *Edd* as in text — 7 MS, *W*
 wanode, *Th*, *Gn* þanode — 8 *Sch*, *W* mol, *B M* niol The word is not given
 by *Th* (*Gn*) After mol about fourteen letters are missing (*Sch*)

88 1-12 *Th*, *Gn* read Ic weox þær ic (three missing hemistichs) (1 3)
 ond sumor (a little more than one hemistich) (*Gn* 4, *W* 12) ac ip uplong
Sch Ic weox þær ic (about thirty four letters) ond sumor mī (about
 thirty letters) me wæs min tin (about thirty-three letters) d ic on stað[ol]
 (about twenty eight letters) um geong swa (about twenty seven letters)
 se weana oft geond (about twenty letters) [f]geaf

W (so *I*) reads s (1 1), the upper part of ol (1 7), and the lower part of f (1 11)
B M reads (1 7) od and staðol, and se þeana (1 10)

Holth (*Anglia* xxiv, 266) supplies s[tod] (1 1), [wintr]um geong (1 8), and
 [o]fgeaf (1 11), *Holth* (*Bb* ix, 358) supplies tin[trega] (1 5), *Holth* (*E S* xxxvii,
 210) supplies [sto]d (1 7).

88 (Gn 85)

Ic wēox þær ic s

ond sumor mī

mē wæs mīn tīn

5

[st]ōd ic on staðol[e]

um geong swā

sē þēana oft geond

10

[o]fgeaf,

ac ic ūplong stōd þær ic

ond brōþor mīn, bēgen wæron hearde

Eard wæs þy weorðra þe wit on stōdan,

hyrstum þy hýrra, ful oft unc holt wrugon,

15

wudubēama helm, wonnum nihtum,

scildon wið scūrum, unc gescōp meotud

Nū unc mæran twām māgas uncre

sculon æfter cuman, eard oðþringan

gingran brōþor Eom ic gumcynnes

20

ānga ofer eorþan, is mīn [āgen] bæc

wonn ond wundorlic Ic on wuda stonde

bordes on ende, nis mīn brōþor hēr,

ac ic sceal brōþorlēas bordes on ende

staþol weardian, stondan fæste,

25

12 After ic about eight letters are missing (Sch) B M reads before ond the tail of a y — 13 MS, Th, B M mine brōþor, Gn, W mīn brōþor, Holth (Bb 1x, 358) 'brōþor mīn, perhaps the mine of the MS stands for minne, as in l 12 a transitive verb may be missing' — 14 W (so I) sees only the lower part of þy B M gives all but the upper stroke — 18 Gn magas, Gn² māgas — 20 Th begins a new riddle with Eom, although in the MS there is not even a period after brōþor (W) — 21 Gn ānga, Gn note anga (?) Siev (PBB x, 520) attacks is mīn bæc on metrical grounds, Holth (J F iv, 388) supplies as in text — 25 MS, Th stoda, Th note, Gn, W stonda

90 (Gn 86)

Mirum mihī videtur lupus ab agno tenetur,
 obcurrit agnus [rupī] et capit viscera lupī
 Dum starem et mirarem, vidī gloriā parem
 duo lupī stantes et tertium tribul[antes]
 quattuor pedes habebant, cum septem oculis videbant 5

91 (Gn 87)

Mīn hēafod is homere geþrūen,
 searopīla wund, sworfen fēole
 Oft ic begīne þæt mē ongēan sticað,
 þonne ic hnitan sceal hringum gyrded
 hearde wið heardum, hindan þýrel 5
 forð āscūfan þæt frēan mīnes
 mōðƿ freopað middelnihum
 Hwilum ic under bæc bregde|nebbe [130^a]
 hyrde þæs hordes, þonne mīn hlāford wile
 lāfe picgan þāra þe hē of life hēt 10
 wælcraefte āwrecan willum sīnum

90 *MS*, *Th*, *Gn* have throughout *u* for *v* 1 *MS*, *Gn*, *W* videtur mihī, *Th* note, *Holth* (*E S* xxxvii, 211), as in text — 2 *W* states that *rr* in obcurrit is no longer visible, *Holth* supplies rupī — 3 *MS* misarē (*Sch*, *W*, *T*), *Edd* mirarem *MS*, *Th* magnan, *Gn*, *W* magnam, *Holth* parem — 4 *MS*, *Th*, *Holth* dūī, *Con* Dūī (= *diuersi*) *Con* ex for et *MS* tribul, no gap, *Th* tribul[antes] — 5 *MS*, *Edd* IIII *Con* oculis ('*Ila MS*') —

91 1 *MS*, *Edd* gepuren, *Spr* 1, 474 geþrūen (?) so also *Siev* (*PBB* x, 265) — 2 *Th* note pile? — 3 *Th* note begīne *Siev* (*Anglia* xiii, 4) sticeð — 6 *MS*, *Edd* mines frean, *Hersf* (p 46) frean mines — 7 *Spr* 11, 261, *Dieter* (xi, 486) P = wen, *Siev* (*Anglia* xiii, 4) P = wynn — 8 *Holth* (*E S* xxxvii, 211)

Hwilum ic under bæc bregde [brunre or beorhtre or blacre] nebbe

— 11 *MS* wælcraef, *Th* supplies tum, *Gn* wælcraeft, *Sch* 'wælcraeft[e] seems to have stood in the *MS*, there would be no room for wælcraeftum', *W* states that 'two or three letters are missing after f, but cannot say whether they have become effaced by time or erased by a liquid' (obviously, by action of fluid on ink, *T*) 'Sch to the contrary, these letters might have been tū' (*W*) *Siev* (*Anglia* xiii, 4) wælcraefte, *B M* reads clearly wælcraefte

92

Ic wæs brūnra bēot, bēam on holte,
 frēolic feorhbora ond foldan wæstm,
 [ond] wynnstapol ond wifes sond,
 gold on geardum Nū eom gūðwigan
 hyhtlic hildewæpen, hringe bēte 5
 wel
 byreð on oþrum

93 (Gn. 88)

Frēa mīn
 . de willum sīnum
 hēah ond hyht [sc]earpne
 hwilum
 [h]wilum sohte frēa as wōd 5

92 Omitted by Th (Gn) 1 Holth (E S xxxvii, 211) brunna — 3 MS wym stapol, Holth (Bb ix, 358) stapol weres, Holth (E S xxxvii, 211) wynn on stapole — 4 Holth l c god for gold — 5 W reads only the upper part of ilde, so I, B M clearly hilde MS (Sch, W, and I) bete, MS (B M) bega Sch states that after bete twenty-seven letters are missing — 6 B M reads the top of wel, nine letters after bega — 7 W notes that byreð begins the new line It is impossible to determine how many letters are missing after oþrum, on this line stand no longer any letters s (W)

93 1-5 Th reads

Frēa mīn

wod

Gn note, conjectures

Frēa mīn [mec fæste near]wod

Dietr (xi, 487)

Frēa mīn [wæs fægre foran gefræt]wod

Sch Frēa mī[n] (twenty seven letters) de willum sīnum (B M sīnu)
 (twenty six letters) heah ond [hyht] (twenty letters) [sce]arpne hwilum
 (twenty two letters) [hw]ilum sohte frēa (seventeen letters) as wōd
 W reads still the first stroke of n (1), so B M and I, the upper part of hyht (3),
 so B M and I, remnants of sc (3), w in hwilum (5), and the lower part of as (5)
 There is now in MS no trace of sc (3), only the bottom of e and half of a, then,
 clearly, rpne (B M earpne) Holth (Anglia xxiv, 265) supplies (l 3)

heah ond hyht[ful or lic? hocum] sc[e]arpne

(l 5)

[h]wilum sohte frēa [mīn]

as wōd

as might be the remains of sības, wīdlastas, or wræclastas (cf Sp¹ 11, 636)

dægri⁶me frōd dēo[pe strē]amas,
 hwilum stealc hliþo stigan sceolde
 ūp in ēpel, hwilum eft gewāt
 in dēop dalu dugupe sēcan
 strong on stæpe, stānwongas grōf 10
 hrīmighearde, hwilum hāra scōc
 forst of feaxe Ic *on* fūsum rād,
 oþþæt him þone glēowstōl gingra brōþor
 mīn āgnade ond mec of earde ādrāf
 Sippān mec isern innanweardne 15
 brūn bennade, blōd ūt ne cōm,
 heolfor of hrepre, þēah mec heard bite
 stiðecg stýle Nō ic þā stunde bemearn,
 nē for wunde wēop, nē wrecan meahte
 on wigan fēore wonnsceaft mīne, 20
 ac ic[āgl]æca ealle þolige [130^b]
 þætte bord biton Nū ic blace swelge
 wuda ond wætre, womb[e] befæðme
 þæt mec on fealleð ufan þær ic stonde,
 eorp[e]s nāthwæt, hæbbe āne fōt 25
 Nū mīn hord warað hīpende fēond,
 sē þe þær wide bær wulfes gehlēpan,
 oft mē of wombe bewaden fēreð,

6 *Th*, *Gn* deo hwilum, *Sch* reads deo[pe streamas?], *W* reads the lower part of amas, so *B M* and *I* — 7 *Th* stealc hliþo — 9 *Th* deop dalu — 11 *MS* hara scoc, *Spr* 11, 14 'har ascoc' (vgl. *Eng hoar-frost*)' — 12 *MS* feax *MS*, *Edd* of — 13 *MS*, *Th* gleawstol *MS*, *Th* gingran, *Th* note gingra — 22 *Th* þ bord, *Gn* þæt bord, *Sch* þætte, *MS* (*W*) þte (*W* does not see the t, nor do *I*), *B M* þine *MS* blace, *Gn*, *Spr* 1, 124 blāce, *Siev* (*PBB* x, 496) blæc — 23 *Th* wætre befæðme, *Gn* supplies [wide], *Sch* reads womb[e?], *W* reads only w befæðme, *I* read w b very easily (*B M* womb) — 25 *Th*, *Gn* eo, *Dietr* (xi, 487) eo[rpes]? *Sch* reads eo es? *W* only eo s The lower strokes of r and p are plainly visible to me *B.M* reads eof wæs — 26 *Th* note werað? *Dietr* (xi, 487) hordwarað — 28 *Th*, *Gn* of wombe, *Dietr* l c supplies [wonsceaft], *Sch* (six letters) of wombe, *Holth* (*IF* 1v, 388) supplies [wealc] Before of wombe *I* read faintly but unquestionably me, preceded by the top of oft (*B M* oft me) These letters are not seen by *Sch*, *W*

leofre þonne þis leoht,
eall leohtra þonne w

95 (Gn 89)

Ic eom indryhten ond eorlum cūð
 ond *este oft ricum ond hēanum,
 folcum gefræge fēre wīde,
 ond mē fremdum ær frēondum stondeð
 hīpendra hyht, gif ic habban sceal 5
 blæd in burgum oppe beorhtne god
 Nū snottre men swīpast lufiāþ
 midwist mīne, ic monigum sceal
 wīsdom cýpan, nō þær word sprecað
 ænig ofer eorðan þēah nū ælda bearn, 10
 londbūendra, lāstas mīne
 swīpe sēcað, ic swaþe hwilum
 mīne bemīpe monna gehwylcum

Holth (Anglia xxiv, 266) regards W's verse division as obviously incorrect and reads as in text. Sch does not read w, seen by W, B M, and me. 'It is impossible to determine the number of missing letters after w' (W). Holth l c 'w[yrmas] (cf 41⁷⁶)'. After w, I read in MS (see also B M), the lower strokes of several letters s, not yrmas.

95 3 MS, *Th*, Gn, *W* fereð, Gn², *Siev* fēreð, *Th* note fere? so also *Tr* (BB xix, 206) — 4 MS, *Edd* fremdes, *Th* note fremde? *B, ooke* (E E Lit, p 8) fremdum, *Tr* (Anglia vi, Anz 168) supplies fremdes [gefea] ær, *Tr* (Anglia vii, Anz 210) fremdes [fæðm] ær, *Tr* (BB xix, 206) fær for ær — 5 *Th* note hīhtendra — 6 Gn note beorhte gōd? so also *Dietr* (xi, 488) and *Tr* (Anglia vi, Anz 168), *Tr* (BB xix, 208) gong, *Bright* suggests beorhte (or beorhtan) gold?

NOTES

[‘THE FIRST RIDDLE’]

The part played by the so called ‘First Riddle’ in the study of the authorship and history of this group of enigmas has already been discussed in the Introduction. Its grammatical forms will be included in the Glossary—in brackets, to set them apart from the vocabulary of the genuine riddles. More detailed treatment than this belongs properly to an edition of Old English Lyrics, and demands no place here.]

RIDDLE 2

Dietrich points out (XI, 461) that in 2, 3, 4, only a single subject is included, ‘the Storm’. But, as he notes, the topic finds subdivision in two ways: by the closing formulas of Nos. 2 and 3, and by the summary of the four phases of the storm’s activity in 4.67-72. There we are referred to its work under the earth (4.1-16), under the waves (3), above the waves (4.17-35), and in the air (4.36-66). According to Dietrich, No. 2 describes both the storm on land (2.8^b-15), and that at sea (2.8^a-15), No. 3 is limited to the Ocean Storm, which in No. 4 falls into three parts: ‘In the first the storm pictures itself as confined under the earth and thus producing an earthquake (4.1-16), then, as driver of waves and assailant of ships (4.17-35), finally as cloud farer and thunderstorm’. Grein had already (*Bibl. der ags. Poesie* II, 410) interpreted No. 3 as ‘Anchor’ (an impossible solution), and No. 4 as ‘Hurricane’. Prehn (pp. 158-162) accepts Dietrich’s answers, and seeks vainly—as I think with Edmund Erlemann (*Herrigs Archiv* CXI, 55)—to establish a relation between the Anglo-Saxon problems and the enigmas of Aldhelm, 1, 2, and Eusebius, 21 and 23. Brooke (*E. E. Lit.*, p. 182) follows Dietrich:—‘The first describes the storm on land, the second at sea, and the third the universal tempest—the living Being who rises from his caverns under earth and does his great business, first on the sea, then on the cliffs and ships, then on the land and then among the clouds, till he sinks to rest again’. Trautmann classes the three riddles together and gives them one number.

In an elaborate article in *Herrigs Archiv* CXI, 49 f., Edmund Erlemann takes issue with Dietrich. He believes with the earlier scholar that 4.1-16 refers to an earthquake, and is indeed the scientific explanation of that phenomenon, popular with scholars of the time. He points to Bede’s account ‘De Terrae Motu’ in his work *De Natura Rerum*, cap. 49 (Migne, *P. L.* XC, 275 f.)—‘Terrae motum vento fieri dicunt, ejus visceribus instar spongiae cavernosis incluso, qui hanc horribili tremore percurrens et evadere nitens, vario murmure concutit et se tremendo vel dehiscendo cogit effundere. Unde cava terrarum his motibus subjacent, utpote venti capacia, arenosa autem et solida carent. Neque enim fiunt, nisi caelo

marque tranquillo, et vento in venas terrae condito' (4 10¹-11) This wind theory of earthquakes was drawn, as Erlemann shows, from Isidore of Seville's famous text book *De Natura Rerum*, and is traceable to Plato So No 3 represents not a Sea Storm but a Submarine Earthquake (ll 3-8), such as is described by Bede l c 'Fiunt simul cum terrae motu et inundationes maris, eodem videlicet spiritu infusi vel residentis sinu recepti' Erlemann further shows that No 3 has nothing in common with 4 17-36, which is a description of a 'Storm at Sea,' as Dietrich and Brooke believe As the storm is the scientific explanation of land and sea earthquakes, so is it felt to be of thunder and lightning by our poet (4 37-66) Here again, thinks Erlemann, we find a close parallel in Bede, 28-29 'Tonitrua dicunt ex fragore nubium generari, cum spiritus ventorum eorum sinu concepti sese ibidem versando pererrantes et virtutis suae nobilitate in quamlibet partem violenter erumpentes, magno concrepant murmure instar exilentium de stabulis quadrigarum vel vesicae, quae, licet parva, magnum tamen sonitum displosa emittit, etc' *Riddle 2* is simply a general description of the Storm

'Now in all this, there is no direct borrowing Difference of language and the noble imagery of the poet both speak strongly against any servile indebtedness to the scientific works of his day But these ideas were in the air at the time, and may have been imbibed by him in some cloister school in the North during his boyhood in the early eighth century'

Erlemann, p 54, thinks that *Riddles 2-4* appear to be 'ein mit scharfster Konsequenz aufgebautes Ganzes' 'The present threefold division (Grein Wulker) rests upon the three repetitions of the riddle question at the end of these three parts But, after all that I have said, weight can no longer be laid upon them as signs of division The riddle query appears also within 4 at end of 35 [but this is not a formula] Moreover, the MS shows no gap between *Rid* 3 and 4 [but *Rid* 3 closes the page], and *hwilum* in 4 1 begins with a small letter The space between 2 and 3 is easy to understand in 2 the Storm in general, and in 3 and 4 its single phenomena, are described But even this can be laid at the scribe's door Misled by the riddle query into thinking that 2 closed with line 15, he could well begin a new riddle with *hwilum* (3 1) In the case of the second *hwilum* (4 1) he has come to realize the close connection of parts, and no longer makes a space' This view does not lay due stress upon the closing formula of *Rid* 3, and Erlemann fails to state that the lack of a gap after 3 is determined by the ending of a MS page here The same fact may explain the lack of closing-sign, though this stands at end of page in 15, 74, and 80

2 1 Cf *Chr* 241, Forþon nis ænig þæs horsc nē þæs hygecræftig

2 4 *wræc(c)a* Thorpe renders the MS reading *wraçe* 'I wander'; Grein in *Dicht* 'treibe,' Brooke (p 182) 'tear along (in gusts)', but these translations would seem to demand a present form *wraçe* rather than *wraçe* To both these forms there is the strong objection that the meter demands a long vowel here ($\angle \times | \angle \times$) Nor does Grein's interpretation of *wraçe* (*Spr* II, 737, so also B T, p 1268) as the inst sg of *wracu*, 'hostility,' meet the difficulty Sievers (*PBB* X, 510, 9 v *brāg*) writes *wræce*, apparently deriving this from *wræc*, which he regards as long (*Gr* 8 276, n 3 b) But the vowel is short everywhere else in the poetry (*Spr* II, 738) It is of course possible to regard the half line as one of several

examples of a shortened A type $\angle \times | \cup \times$ (Herzfeld, p 44), but it is perhaps better to read here *wrac(c)a*, 'exile,' 'wretch,' as Herzfeld suggests. The scribe may have been misled by *wræce* (l 2), which is almost immediately above in the MS.

28 **wudu hrere** See 817, where *sē þe wudu hrereð* is a periphrasis for 'the wind.'

211 **wrecan** The MS *wrecan* is retained by all editors, and is regarded by Brooke as an infinitive, 'to range along,' and by Gien (*Dicht*, *Spr* II, 739) as gen sg of *wrec(c)a* — 'on the wanderer's track.' As similar constructions are common in the poetry (*wreccan lāste*, 408, cf *Gen* 2478, 2822, *Seaf* 15), and as this meaning accords well with l 4 b, I prefer the reading of the MS to the suggestion of Cosijn (*PBB* XXIII, 128) *wrecen*. The latter, however, has the support of 2 b, *on sēð wræce*, and would be acceptable, were any change necessary.

213 **flæsc ond gæstas** Cf *Chr* 597, *flæsc ond gæst*

RIDDLE 3

For parallels to the Anglo Saxon description of the *Seebeben*, Erlemann (p 57) points to the MHG illustrations in the articles by Ehrismann, *Germania* XXXV, 55 f, and Sievers, *PBB* V, 544, which treat the words *gruntwelle* and *seipwege*. Cf Hartmann, *I Buchlein*, 352 f

und hebet sich tūf von grunde ein wint
das heizent si seipwege
und machet grōze undeslege
und hat vil manne den tōt gegeben

32 **under yþa geþræc** Cf 337, *atol yþa geþræc*, *And* 823, *ofer yþa geþræc*. See also the stronger expression, *atol yþa gewælc*, *Exod* 455

33 **gārsecges grund** Cf 4193

33-8 Erlemann (p 51) points out the likeness of the phenomena here described to those that appear in submarine earthquakes. 'Finden diese Seebeben bei geringer Meerestiefe statt, also in der Nahe der Kuste, so zeigen sich neben den gewöhnlichen Erscheinungen — Aufwallen und Trübung des Wassers, Emporschiessen von Schaum und Dampfsäulen — auch direkte Spuren subozeanischer vulkanischer Eruptionen, Emporwerfen von Lava und Bimsstein, verbunden mit submarinem Donner.' So the other passages of our poem forbid the conception of a sea storm, and accord with that suggested by Erlemann. The contrast between the two phenomena is accentuated in 468-70

34 Grein's addition [*flōd afjysed*] is supported by *flōdas afjysde*, *Chr* 986, and *flōdas gefjysde*, *El* 1270 — Cosijn's reading, *fāmge wealcen* (*PBB* XXIII, 128) parallels *And* 1524, *fāmige walcan* (*PBB* XXI, 19), and is supported by 419, *fāmig winneð*, but the MS reading makes perfect sense and is in keeping with the context

35 **hwælmere hlommeð** Cf *And* 370, *onhræred hwælmere*, 392, *gārsecg hlommeð*. For a discussion of rimes in the *Riddles*, see note to 29. Cf 1613, 292, 4, 5, 6, 8, 394, 423, 676, 7322

36 **strēamas staþu bēatað**. Cf *And* 239, *bēoton brimstrēamas*, 441, *ēagor-strēamas bēoton bordstæðu*, 495-496, *strēamwelm hwileð*, *bēateþ brimstæðo*,

see also *And* 1544, *El* 238 *Met* 615 Herzfeld, who cites these parallels (p 30), regards as characteristic of Cynewulf 'the constantly recurring mention of the striking of the waves on the cliffs or on the sides of the ship' Herzfeld notes that this trait is lacking in other Anglo Saxon descriptions of storms — *Gen* 1371, *Exod* 454 f, and *Beow* 1374 But he finds similar expressions in *Seaf* 23 and *Wand* 101 Brooke notes (p 182, n) that a similar passage occurs in *Chr* 979 f, describing the cliffs withstanding the waves — With *strēamas bēatað* cf 818

37 on *stealc hleoþa* Cf 426, *stealc stānhleoþu*, 937, *stealc hliþo*, *Beow* 1410, *stēap stānhliðo*, *And* 1577, *stānhleoðu* For a discussion of such expressions, see Merbach, *Das Meer* etc, p 21

38 *wāre ond wāge* Dietrich (XII, 246) translates 'schlamm und woge,' and refers to *And* 269, *wāre bewrecene*, and *And* 487, *wāre bestēdon*, but in these passages *wāre* has the meaning 'sea' Dietrich regards *wāre* as a rare word, which here means neither 'sea' (*wer*) nor *alga* (4149, *wāroð*), but 'schlamm und meeres sand' (cf *Hpt Gl* 502, 76, *sablonum, wāra*, 449, 30, *sablonibus, wārum*) Grein, *Dicht*, renders 'Seetang,' and *Spr* II, 640, 'alga' (reading *wāre*), and points to Dutch *wier* and Kent *waure*, Brooke translates 'weed,' and is followed by Brougham (Cook and Tinker, p 71) The word *wāre* receives adequate discussion from Hoops, *Altenglische Pflanzennamen*, pp 24-25 'Tang, Fucus und See gras, Zostera Marina = *wār, wāroþ, sēwār* Sie machen sich ja an der Kuste dem Schiffer wie dem Fischer durch Verunreinigen der Fahrzeuge und Netze oft genug in unangenehmer Weise bemerkbar und werden darum nicht nur im eigentlichen Sinne von Meerespflanzen sondern ubertragend auch fur Schlamm und Schmutz uberhaupt gebraucht' Hoops points out that the transition to the meaning of 'mud' or 'slime' is clearly seen in *Rid* 4148-50, where *wāroþ* is used in rendering the Latin 'horridior rhamnis et spretis vilior algis' A similar use is found in the *wārig hragl* of *Gn Ex* 90 (see Merbach, *Das Meer*, pp 28-29) See Schmid's discussion of 'algarum maris' (*Gesetze, Glossar*, p 529)

39 *holmægne biþeaht hrūsan* Cf 173, *eorðe yðum þeaht*

310 *sīde sǣgrundas* Cf *Exod* 289, *sǣlde sǣgrundas* — *sundhelme* Only here and 771, *sundhelm þeahte* But cf *waterhelm*, *Gn Ex* 11, 3 (Merbach, p 10)

312 on *sīpa gehwām* Cf *Ph* 464, in *sīpa gehwane*

313 of *brimes fæþmum* Cf 116-7, of *fæðmum cwōm brimes*, *And* 1616, *burh flōdes fæðm*

315 *yþa . þe mec ær wrugon*. Cf 772, *mec yþa wrugon*, 787, *yþum bewingene*

RIDDLE 4

Of this Brooke says (*E E Lit*, p 183) 'The order and unity of this poem is admirable The imaginative logic of its arrangement is like that which prevails in the "Ode to the West Wind," to which indeed it presents many points of resemblance, even to isolated phrases Shelley tells us of his wind — which, as in Cynewulf's poem, is a living being — first as flying through the forests and the land, then of its work among the clouds, then on and in the sea, then on his own soul Cynewulf tells of his storm giant rising from his lair, rushing over the sea, then over the land, and then in the sky, but not of the storm in his own breast

That is the one modern quality we do not find in this poem of Cynewulf. It was natural for him — being closer to Nature worship than Shelley — to impersonate his hurricane, to make the clouds into stalking phantoms, to make them pour water from their womb and sweat forth fire, and his work in this is noble.

4-6 Brooke translates (pp 183-184)

Oftenwhiles my Wielder weighs me firmly down,
Then again he urges my immeasurable breast
Underneath the fruitful fields, forces me to rest
Drives me down to darkness, me, the doughty warrior,
Pins me down in prison, where upon my back
Sits the Earth my jailer

Brooke compares with these lines, and with 13-16, Shelley's 'Cloud'

In a cavern under is fettered the thunder,
It struggles and howls at fits

He points also to *Aeneid*, 1, 56 f

Hic vasto rex Aeolus antro
Luctantes ventos tempestatesque sonoras
Imperio premit ac vinclis et carcere frenat, etc

(So too the Greek earthquake demon Typhos, progenitor of the storms, is held down in fetters by Sicily and Etna piled upon his breast, Pindar, *Pyth* 1, 33-35.) Dietrich believes (XII, 246) that the Anglo Saxon lines are not suggested by Virgil but by Psalms cxxxiv, 7 (Vulgate). Eriemann also thinks (p 54) that in his conception of God as the ruler of the winds the riddler is influenced by the Old Testament, Psalms cxxxiv, 7 (Deus) qui producit ventos de thesauris suis, and Jeremiah x, 13. That such passages as these influenced mediæval science he shows by quotation from Bede, *De Natura Rerum*, cap 26, and Isidore 36, § 3. Herzfeld (p 31), on the contrary, believes that this conception is derived neither from classical nor scriptural sources, but from the older mythology.

The idea of the confinement of the violent storm in prison by a higher power appears in other Anglo Saxon poems (Dietrich XII, 246, Herzfeld, p 31), as *El* 1271-1276

winde gelicost,
þonne hæ for hæleðum hlūd āstigeð,
wæðeð be wolcnum, wēdende færeð,
ond eft semninga swige gewyrðeð,
in nēdclēofan nearwe geheaðrod,
þream forþrycced

So *And* 435-437

Wæteregea sceal,
geðyð ond geðrēatod þurh þryðcning,
lagu lācende, lifra wyrðan

516-520

Flōdwylm ne mæg
manna ænigne ofer Meotudes ēst
lungre gelettan, āh him lifes gewæald,
sē ðe brimu bindeð, brūne yða
ðyð ond þrēatað

4 3 **bearm** [**þone**] **brādan** For such position of article and adjective, see 34 9-10, 61 6 Cf Trautmann, *Anglia*, *Bb* V, 90, Barnouw, p 221 — on **bīd wriceð** Here the reading adopted by recent editors is confirmed by *Beow* 2963, on **bīd wrecen**

4 5 **hæste** Cosijn's reading seems to me a *lectio certissima* Grein, *Spr* II, 24, doubtfully derives the MS *hæst* from *hætsan*, 'impingere,' of which we have no trace elsewhere *Hæste*, which is found in our present sense *Gen* 1396, is the equivalent of *þurh hæst* (see 16 28, *þurh hēst*) I accept also Cosijn's *heard* (so Thorpe translates) for MS *heord*, which is not found elsewhere in the poetry in this sense, but which is rendered by Brooke 'jailer'

4 8 **hornsalu** Only here and *And* 1158

4 13-14 **sē mec wræðe on legde** The same idiom is found 21 29-30, **sē mec gēara on bende legde** Cf also *And* 1192, **þær þe cýnunga cýning clamme belegde**

4 16 **þe mē wegas tæcneð** Cf 52 6, **sē him wegas tæcneþ**

4 18 [**strēamas**] **stýrgan** The addition is made by Thorpe in the light of 4 70, **strēamas stýrge** Cf also *And* 374, **strēamas styredon**

4 19 **flintgrægne flōd** This is the only appearance of the epithet, *fealo* is of course the common adjective with *flōd* (*And* 421, *Beow* 1951, *Brun* 36)

4 19^b-20^a Cf *Met* 28 57-58

ƿð ƿið lande ealneg winneð,
wind ƿið wæge

4 21 **dūn ofer dýpe** Brooke compares *Aeneid*, 1, 105, 'Insequitur cumulo praeruptus aquae mons' Yet Herzfeld, p 38, calls this 'ein modernes Bild'

4 22 **eare geblonden** The phrase suggests the compound *ear-(a) geblond*, which is discussed by Krapp, *Andreas*, note to 383

4 23 **mearcclonde** This is the only appearance of the word in the sense of 'sea coast' As Merbach says (p 19), 'mearcclond (*Rid* 4 23) und *landgemyrcu* (*Beow* 209) sind als Strand, Gestade aufzufassen, sie bedeuten die Landgrenze gegen das Wasser hin'

4 24-25 Brooke again compares *Aeneid*, 1, 87, 'Insequitur clamorque virūm stridorque rudentum'

4 27 **hōpgehnāstes** Save in this case and in *wolcengehnāste*, 4 60, *gehnāst*, both simplex and in compounds, is used only of the clash of battle (*Gen* 2015, *æfter þām gehnāste*, *Brun* 49, *cumbol gehnāstes*) The first member of the compound, *hōp*, is discussed at length by Dietrich, *Haupts* *Zs* IX, 215, and Grein, *Spr* II, 95-96 Cf Scottish *hope*, 'a haven'

4 28-29 **slīpre sæcce** Brooke translates (p 185, n) 'with slippery, with feeble striving' — and interprets 'with a hapless ill-fortuned and therefore a despairing strife against the elements Some are paralyzed in expectation, some struggle' This is finely poetical, but it disregards both grammar (as *sæcce* is a genitive dependent upon *wēn*) and word meaning (*slīpe* and *slidor* must not be confused) Grein renders more accurately 'Dem Kiele droht da schlimmer Kampf'

4 30 **on þā grimman tīd** The phrase is found twice in the *Christ*, 1081 1334, where it means 'Judgment Day'. In our passage, Brooke (p. 185, n.) thinks that 'it alludes to the moment in which the ship would be driven on the cliffs'.

4 31 **rice** Grein, *Spr* II, 378, derives MS *rice* from '*ricu*, directio' and points to 21 6, *to rice*, but that is a misreading of the editors for *sace*. Brooke asks doubtfully 'Is *rice* from *ricu* ('direction')? Did Cynewulf see the steering oar whirled from the hands of the steersman, or does he mean that the ship was driven out of its true course?' Klaeber, *Mod Phil* II, 144, conjectures *rince* (cf. *heren[n]ce*, *Beow* 1176, *swe[n]cte*, 1510, *dru[n]cen*, *Mood* 12, etc.), to be taken in a collective sense. This is not an unhappy suggestion, since (as Merbach shows, p. 38) the seaman is elsewhere called *sārinc* (*Mald* 134, *Beow* 691), and *fyrdrinc* (*El* 261, *Mald* 140), and since *rince berofen* corresponds to the *fēore bifohten*, 'deprived of life,' of the next line. But there is no need of departing from the MS *Rice on ofen* may be rendered, 'bereft of a master' (i.e. 'a ruling or guiding hand').

4 32 **fēore bifohten** Klaeber, *Mod Phil* II, 144, suggests *fēre bifohten*, i.e. 'attacked by danger,' 'since on the strength of *unbefohten*, "unopposed," "un-attacked" (*Mald* 57, *A-S Chron* A.D. 911), the verb *befohtan* is plausibly to be credited with the meaning of "attack"'. But no change seems necessary, since the interpretation of Grein and Sweet, 'deprived (by fighting) of life,' is, as Klaeber admits, quite in keeping with the context.

4 34 **hæleþum geýwed** For the sake of the alliteration, this suggestion of Ettmüller's for MS *ældum* must be adopted. Grein, *Spr* II, 774, meets the difficulty by proposing *yþpan* for *hýran* in the second half line.

4 35 **hwā gestilleð þæt** Erlemann, p. 55, thinks that these words refer to the stilling of the waves by Christ (Matthew viii, 23) 'Tunc surgens increpavit vento et mari et facta est tranquillitas magna, porro homines mirati sunt dicentes qualis esset hic quia et venti et mare oboediunt ei'. The theme is expanded at great length in the *Andreas*, with which poem the Storm riddles have much in common in both style and vocabulary. Erlemann concludes that the appearance of God as lord of the winds has therefore a Christian source, and is not, as Herzfeld thinks (p. 34), an indication of 'die strenge echt germanische Abfassung des Dienst und Untertanenverhältnisses'. Are not both scholars right and have we not here a Christian *motif* colored by the Germanic spirit?

4 36 **rideð on bæce** On account of the meter, this reading of Grein's note and of Herzfeld (p. 45) is to be preferred to the MS *on bæce rideð*.

4 36 f Erlemann, p. 52, declares that in these lines the ideas of Bede (*De Natura Rerum*, 28, 49) are developed into the loftiest poetry 'Der Sturm sitzt in den Wolken, er zerrt sie weit auseinander und lässt sie dann wieder zusammenschnellen, er wirft die schwarzen Wasserfasser hierhin und dorthin, treffen sie aufeinander mit ihren Randern, dann entsteht "der Getöse lautestes"'.

4 38 **lagustrēama full** This corresponds in meaning to *wāgfatu* (l. 37), 'clouds,' and is rightly rendered by Grein, *Dicht*, 'der Wasserstrome Becher' (not, as Brooke translates, 'full of lakes of rain'). Cf. *Beow* 1208, *ofer yða ful*.

4 39 **swēga mæst** Cf. *Ph* 618, *swēga mæste*.

4 41 **cymeð scēo[r]** The MS *scēo* is an interesting hapax, as it furnishes an Anglo-Saxon analogue to Old Saxon *skō* and Icel *ský*, 'cloud' (see Cleasby-

Vǫlfusson, s v), and as the word, *skye*, appears in M E with the meaning 'cloud' (Chaucer, *House of Fame*, 1600) 'That hit ne lefte not a skye | In al the welken' Unfortunately, as Cosijn points out (*PBB* XXIII, 128), a passage in the *Andreas*, 512, establishes the reading *scēor*, 'cloud,' 'shower' *bonne scēor cymed* *Scīn* is found with the lemma *numbus*, WW 175, 22, 316, 36

4 44 *blācan līge* Cf *And* 1541 In his note to the passage Krapp quotes from Mead's article (*P M L A* XIV, 177) '*Blāc* is merely an ablaut form of the stem *blūan*, "to shine," and perhaps hardly means white at all In a few cases it evidently means pale or ghastly It is properly applied to the fire or the fire light and even to the red flame or to the lightning or to the light of stars Of the twenty eight instances where the word occurs, — either alone or as part of a compound, — nearly all seem to lay emphasis on the brightness rather than the whiteness'

4 45 *dreōhtum* For the MS reading *dreontum*, Thorpe suggested *dreōhtum* = *drȳhtum* ('populus') and was followed doubtfully by Grein, *Spr* I, 204 This is favored by 4 40, *ofer burgum*, and 4 43, *ofer folcum* Grein, *Bibl* II, 371, note, proposed *dreongum* = *drengum*, but Holthausen, *Engl Stud* XXXVII, 206, rightly rejected this as Scandinavian (*drengr*) rather than English, and proposed *drēor-gum* The 'dreary ones' are the terrified men of 4 33, 49 I prefer Thorpe's suggestion

4 46-48 'The poet represents the thunder and lightning as arising from the violent meeting of the clouds, without expressly mentioning the *fragor*, but this bursting of the clouds is taken for granted by the author, who thus continues

	feallan lǣtað
sweart sūmsendu	sēaw of bōsme,
wāetan of wombe	

This is pictured as the result of the bursting' (Erlemann)

4 47 Brooke (p 185) renders this finely and accurately, 'swarthy sap of showers sounding from their breast', and adds 'I should like to have in English the German word *summen*, which answers here to *sūmsend*, and translate this *sūm-ming* "Sounding" does not give the humming hiss of the rain' For a discussion of the etymology of *sūmsendu*, see Kogel, *Geschichte der deutschen Lit*, 1894, I, 53-54 (Bright)

4 48 f Erlemann says (p 53) 'Von Vers 48 ab verlässt der Dichter dann diesen Vorstellungskreis der Sturm die Ursache des Gewitters, seine Phantasie ist ganz erfüllt von dem Bilde des Kampfes der dahinfahrenden Wolken und kann noch nicht zur Ruhe kommen Das Bild spinnt sich fort *Winnende fareð atol ēoredbrēat*, altheidnische mythische Vorstellungen mogen dabei wachgerufen sein und hier durchschatten, aber sie werden wieder zurückgedrängt durch christliche Empfindungen'

4 52 *scīn*. The nature of such demons is described, *Whale*, 31-34

	Swā brō scinna þēaw,
dēofla wīse	þæt hī drohtende
þurh dyrne maegt	duguðe beswicað
ond on teosu tyhtað	tilra dæda

4 51-52 Cf *Ps* 63 4, *hī hine* *scearpum strælum on scotiað*

4 53-58 As sources of these lines Erlemann (p 53) suggests *Ps* xvii, 15, 'Et misit sagittas suas et dissipavit eos fulgura multiplicavit et conturbavit eos' (2 Sam xxii, 15), *Ps* cxliii, 6

4 55 *on geryhtu* Cf *Jud* 202, *Met* 31 17, *on gerihte*, which has also the meaning 'straight'

4 58 *rynegiestes* Thorpe and Brooke render 'the rain spirit,' but Grein in terprets in *Spr* II, 386, 'profluvii hospes,' and in *Dicht* he translates 'des Rinnengastes' Bosworth Toller translates 'a guest or foe that comes swiftly(?)' and Sweet, *Dict*, 'a swift guest' — a rendering supported by such compounds as *ryne-strong*, *ryneswift* But, as the simplex *ryne*, 'rain,' appears in apposition with *regn* (*Gen* 1416), and as the interpretation 'rain foe' seems suited to the context, I have adopted that

4 59 Cf *Beow* 2408, *sē þæs orleges ðr onstealde*

4 59 ff Herzfeld, p 37, remarks, 'Der Sturm wird, 4 59, in einem prachtigen Bilde als Kriegererregter vorgeführt, die Krieger sind die Wolken (*hlöðgecroð*), die mit lautem Gekrach auf einander stossen, sie schwitzen Feuer aus (die Blitze, die mit Pfeilen verglichen werden), ein dunkler Saft fliesst ihnen aus dem Busen u s w'

4 62 *ofer byrnan bōsm* Cf *And* 441, of brims bōsme, *Exod* 493, fāmīg bōsma Cosijn (*PBB* XXIII, 128) doubtfully compares *Pan* 7, þisne beorhtan bōsm, but the reference is to the earth, not to the waters Brooke says (p 186) 'The word I here translate torrents is *byrnan* ("of burns or brooks") Torrent is quite far, for the word is connected with *byrnan* ("to burn") The uprising and boiling of fire is attributed to the fountain and stream Cynewulf is not thinking of the quiet brooks of the land, but of the furious leaping rivers which he conceives as hidden in the storm clouds over which the storm giant passes on his way'

4 63 *hēah hlöðgecroð* Brooke, *E E Lit*, p 186, says '*Hlōð* is the name given to "a band of robbers from seven to thirty five" [*Laws of Ine* § 13, Schmid pp 26-27], hence any troop or band of men [*And* 42, 1391, etc] *Gecroð* is "a crowd," "a multitude" Thus compounded, the word means, I think, a crowd made up of troops, of troops of clouds! Then the word "high" put with *hlöðgecroð* and the context prove sufficiently that Cynewulf was thinking of the piled up clouds of the storm, and no doubt the notion of ravaging and slaughter connected with *Hlōð* pleased his imagination, for his tempest is a destroyer' Brooke's translation 'the high congregated cloud-band' is suggested by Shelley's lines (with which compare 4 42-48)

Vaulted with all thy congregated might
Of vapors, from whose solid atmosphere
Black rain and fire and hail will burst O, hear!

4 67-72 In these lines occurs a summary of the various manifestations of the Storm, but *Rid* 2, which represents the Storm in general, finds no place in this review It is interesting to note that the order of the single descriptions does not conform to the order in the summary There the maritime eruption (*Seebeben*), *Rid* 3, stands before the earthquake (4 1-16), here, after Erlemann (pp 53-54)

does not believe that any derangement of the text, any inversion of 3 and 4 1-16, has taken place 'In the summary a more convenient adjustment of the verse may have brought it about that no particular regard is paid to the accurate sequence of the several parts, it is also possible that the poet anticipated 4 1-16 in order to place 3 and 4 17-35 near together, so as to contrast them better "Now I shall fight under the waves, now above the waves"'

4 69 *hēan underhnigan* In *Dicht* Grein translates 'Bald soll ich des Oceans Wogen | die hohen unterneigen,' and he is followed by Barnouw, p 221, who regards *hēan* as acc pl, weak, of *hēah* In *Spr* II, 55, Grein rightly gives the word under *hēan*, 'low', cf *Gn Ex* 118, *hēan sceal gehnigan*

4 71 *wīde fēre* Cf 59 3, *wīde ne fēreð*, 95 3, *fēre* (MS *fēreð*) *wīde*

4 73-74 Aldhelm iv, 1, 'Cernere me nulli possunt, nec prendere palmis,' which Prehn (p 160) regards as one of the sources of the Anglo Saxon, is derived, like the English riddle, from the Bible Prov xxx, 4, 'quis continuit spiritum in manibus suis,' and Eccles xxxv, 2 So Erlemann, pp 55-56 (but the connection is certainly not close) I have traced the history of this motive, *Mod Phil*, II, 563 It appears in Bede's *Flores*, No V, in various 'dialogues' (*Haupts Zs* XV, 167, 169), and in MS Bern 611, No 41

RIDDLE 5

Dietrich (XI, 461) suggested first the answer 'Bell,' but rejected it immediately in favor of 'Millstone,' believing that the latter fulfilled more closely all the conditions of the problem Grein, *Spr* II, 716, accepts the first solution, and Prehn, pp 163, 165, the second, but he fails in his attempt to indicate a likeness between this riddle and the 'Millstone' enigmas of Symphosius (51, 52) and Aldhelm (iv, 12) In riddle literature there are no analogues to aid one, the many 'Bell' and 'Millstone' problems (see Schleicher, p 201, Symp 80, *Tintinnabulum*, Tatwine 7, *De Tintinno*) being of a totally different type Personally, I incline to the first answer The *þegn* or servant may be the *ostuarius* or *dux ewer d* (see *Canons of Ælfric*, 11), who is thus described by William of Malmesbury (*Gesta Pontificum*, 76, cited by Padelford, *Musical Terms in Old English*, p 56) 'Reclusis enim a dormitorio in ecclesiam omnium parietum obstaculus vidit monachum, cujus id curae erat, a lecto egressum funem signi tenere quo monachos ammoneret surgere' Not only monasteries, but Anglo Saxon houses of better estate had each its *bellhūs* (Padelford, l c, *Be ðeod-geþincðum* 2, Schmid p 388), but, as Schmid points out (*Glossar* s v), the word may refer to the refectory, to which one was summoned by bells (cf Du Cange s v *Tinellus*) or perhaps to the *cloccarium vel lucar* (the lemma of *belhūs*, WW 327, 16) Our riddle refers, I think, not to the hand bell, *lütel belle* or *tintinnabulum* (for a discussion of its use, see Westwood, *Facsimiles*, p 152, Padelford, p 58), but to the *micel belle* or *campana* (Ælfric, *Gloss*, WW 327, 18) This was well known in the England of the eighth century, for in Tatwine's *De Tintinno* enigma (No 7) the bell is suspended high in air, 'versor supenis suspensus in auris'

Professor Trautmann brings nothing to support his 'Threshing flail' solution of our enigma.

Andrews, *Old English Manor*, p. 259, discusses the Anglo-Saxon mill or quern, and thus translates the last lines of our Riddle "Sometimes a warm limb may break the bound fetter, this, however, is due to my servant, that moderately wise man who is like myself, so far as he knows anything and can by words convey my constructing message" We here accept Grein's translation almost without change, but of the last two lines can make no meaning The iron-work of the mill is interesting, as is also the harsh grating sound with which it moves when started in the early morning These features Cynewulf has added to the original of Symphosius (Prehn, pp. 163-165) See also Heyne, *Halle Heorot*, p. 27, *Fünf Bücher* II, 257-266, and Klump, *Altenglische Handwerksnamen*, pp. 13-15 They accept the 'Millstone' answer and discuss mills and mill maid (*Laws of Æthelberht* § 11, Schmid p. 2)

51 *prāgbysig* Dietrich finds the source of this in Aldhelm's line (iv, 124), 'Altera nam currit, quod nunquam altera gessit,' while Prehn points to Symphosius 51

Ambo sumus lapides, una sumus, ambo jacemus
Quam piger est unus, tantum non est piger alter
Hic manet immotus, non desinit ille moveri

But the parallel is far fetched The epithet might well apply to a bell, for this is surely 'periodically employed' Dr Bright suggests the meaning 'perpetually'

52, 4 *hringum hæfted halswriþan* Wanley, *Catalogue* 109, 2, 16-20 'Se bend ðe se clipur ys mid *gewriþen*, ys swylce hit sý sum gemetegung ðæt ðære tungan clipur mæge styrian, and ða lippan æthwega beatan Söþlice mid ðæs rāpes æt hrīne se bend styraþ ðone clipur' 'The band with which the clapper is tied, is, as it were, a method for moving the clapper of the tongue and beating more or less the lips So, with the touch of the rope, the band moves the clapper' (B-T s v *Clipur*) The key in *Rid* 914 is *hringum gyrðed*, but such phrases are even better suited to the durance of the bell, as Wanley's account of the *bend* shows With *hringum hæfted* compare *Gen* 762, hæft mid hringa gespanne (*Satan*)

53 The line refers to the beating of the clapper against the sides (*mīn bed breccan*), and to the sound of the bell (*breacme cýþan*)

57 [*þæt*] *wearm[e] lim* þ is perhaps omitted on account of preceding *-be* in *oncwebe* Grein, *Spr* II, 188, supposes *lim* to refer to *manus* This accords well with the 'Bell' solution See Techmer, 2, 118, 7 (cited by Padelford, pp. 56, 71) 'Ðæs diacanes tācen is þæt mon mid hangendre *hande* dō swilce hē gehwāde bellan cnyllan wille' Or if the large bell is meant, the warm limb may be the *clipur*, which bursts the ring with which it is bound (*supra*)

58 *bersteō* This is the only appearance of the verb in a transitive sense in Anglo-Saxon, but the word is used so commonly with an active meaning in Middle English (see Matzner, or Bradley-Stratmann, s v) as to make such a rendering very plausible here

59-12 The editors punctuate variously and thus give widely differing meanings to the last four lines of the riddle Thorpe's rendering is utter nonsense Ettmüller puts a period after *hwilum* (18), a semicolon after *men* (11), and no point after *sylfe* Grein and Assmann place a comma after *hwilum* and a comma after *sylfe* I point as in text, and render 'It (the ring) is, however, acceptable

to my thane, a moderately wise man, and to me likewise, if I (an inanimate thing) can know anything and in words successfully tell my story' For the happy rendering of the last clause I am indebted to Dr Bright

5 10 þæt sylfe This accusative of specification is equivalent to the adverb 'likewise' (cf *Ch* 937, *Ps* 813, 1281, *Spr* II, 429)

5 11-12 mīn spel For separation of possessive pronoun and substantive, see 7 9-10, hyra drohtað With the last line of our riddle compare *Beow* 874, on spēd wrecan spel

RIDDLE 6

As early as 1835, L C Muller (*Collectanea Anglo-Saxonica*, pp 63-64) suggested 'Scutum' as an answer, and Dietrich XI, 461, gives the same solution He and his follower Prehn, p 165, point to Aldhelm's 'Clypeus' enigma (III, 13) as a source The resemblance is very slight Both shields have received many wounds (*infra*), but Aldhelm's is a glorious warrior, while that of our riddler is a broken fighter (Brooke, *E E Lit*, p 123, note) Unlike Aldhelm, the Anglo Saxon poet does not dwell upon the relation of the shield to its lord A literary analogue, as Dietrich pointed out, is the 26th riddle of the *Hervarar Saga*, where the Shield vaunts its wounds (see Heusler, *Zs d V f Vh* XI, 139, 148) Trautmann's 'Hackeklotz' has nothing in its favor The riddle is rich in conventional epithets, applied to the Shield's enemy, the Sword, not only elsewhere in the poetry but in other riddles

Illuminated Anglo Saxon MSS usually represent the warrior as armed with no other defensive weapons than shield and helmet (Meyrick, *Antient Armour*, 1842, p 11, Keller, pp 71 f) The shield, circular or slightly oval in shape, is usually of linden-wood, sometimes covered with leather, with a metal bound edge and in the center an iron umbo or boss, a small basin tapering at the top to a point and ending in a knob (*Gn C* 37, rand sceal on scylde fæst fingra gebeorh) Bosses are of various form and of different degrees of ornament (Roach Smith, *Collectanea Antiqua* I, 104, II, Plate 36, III, Plate 2) The grave finds reveal a large number of shields of which boss and handle alone remain (Keller, pp 74-79, Kemble, *Horae Ferales*, p 82)

6 1 iserne wund. Cf *Beow* 565, mēcum wunde, 1076, gære wunde See Aldhelm III, 132, 'patiens discrimina dura duelli'

6 2 beadoweorca sæd Cf 346, biter beadoweorca, *Brun* 20, wēng wiges sæd

6 3 ecgum wērig Cf *And* 1278, wundum wēng, *Mald* 303, wundum wēnge, *Beow* 2938, wundum wēge — Oft ic wīg sēo, etc See Aldhelm III, 13, 'Quis tantos casus suscipit in bello miles?'

6 4 frōcne feohtan So *And* 1350 — frōfre ne wēne Cf *Gu* 479, frōfre ne wēnað, *Beow* 185, frōfre ne wēnan

6 6 eal forwurde Cf *Ps* 118 92, eall forwurde

6 7 homera lāfe Cf *Beow* 2830, *Brun* 6, homera lāfum, — in both cases of swords In *Rid* 713-4, the Sword or Dagger calls itself *wrābra lāf*, | *ȝȳres ond fēole* For many examples of *lāf* as a synonym of sword in the poetry, see *Spr* II, 152, and Cook, 'A Latin Poetical Idiom in Old English,' *American Journal of Philology*, VI, 476

68 heardecg heoroscearp Cf *Beow* 2830, hearde, heaðo scearpe homera lāfe, *Jud* 263, heardum heoiuwæpnum *Heardecg* is found as an epithet of the sword, *Beow* 1289, 1491, *El* 758 — **hondweorc smiþa** So of the sword, 217 Cf also 27 14, wrætlic weorc smiþa For the position of the smith in Anglo Saxon times, see notes to *Rid* 38

69 bītað in burgum In 93 21-22, *ealle þatte bord biton*, 'all that bit the shield,' is a circumlocution for 'swords' or 'knives' Cf 93 17-18, þēah mec heard bite | stiðecg stýle The sword bite is a commonplace of the poetry, *Jul* 603, þurh sweordbite, *Ap* 34, þurh sweordes bite

69-10 Gu 207, *gif hē leng bīde lāþran gemōtes*, seems to support the change of MS *ābīdan* to *ā bīdan* But as *ābīdan* appears not infrequently in the desired sense (*Spr* I, 12) I have retained it in the text

69-12 For the use of worts in Anglo-Saxon leechcraft, see Cockayne's *Leechdoms*, passim They were used particularly as *dolgsealfa wið eallum wundum* (*Lchd* II, 8, 26) Among the common worts employed for wound salves (*Lchd* II, 90 f) were groundsel, brooklime, lustmock, broad leaved brownwort, ribwort, meadow-wort, githrfe, cockle, carline thistle, ashthroat

614 dagum ond nihtum So *Exod* 97, *Met* 20 213

RIDDLE 7

The rune S (*Sigel*, 'the sun') precedes and follows the riddle in MS, thus putting the solution beyond doubt. The poem bears no resemblance to Aldhelm viii, 3, *De Sole et Luna*, save in the design of the Almighty, who in the Latin is the 'Lord of Olympus,' in the Anglo Saxon is the Christ It certainly owes nothing to Eusebius 10, *De Sole* The problem is like in kind to the 31st riddle in Haug's collection from the *Rigveda* (p 495) 'Einen rastlosen Hirten sah ich hin und her wandeln auf (seinen) Pfaden, sich kleidend in die zusammenlaufenden (und) auseinanderlaufenden (Strahlen) macht er (seine) Runde' Cf the Latin hymns in praise of the Sun (Meyer, *Anthologia Latina*, 1833, pp 1024-1025)

7 1-2 Cf Aldhelm viii, 3 5, 'Sed potius summi genuit regnator Olympi' But the Anglo Saxon has much in common with the well known passage from Ps (Vulgate) cxxxvi, 7-8 'Qui fecit luminaria magna solem in potestatem diei quoniam in æternum misericordia ejus' So in the Anglo-Saxon poetical version of Ps lxxiii, 16, þū *gesettest* sunnan and mōnan, *sigora waldend* So *Gen* 126, 1112, etc

'The Father is thought of especially as the Creator (*Jul* III, *Chr* 224, 472), though this function is sometimes attributed to the Son (*Jul* 726, *Chr* 14 f), and is sometimes exercised by Him with the Father (*Chr* 239-240),' Cook, *Christ*, p lxxvi So in the *Skaldskaparmál*, § 52 (*Snorra Edda* I, 446), Christ is called *ská para himins ok jarðar, engla ok sólar*

7 2 tō compe The Sun and Moon are portrayed as fierce fighters in *Rid* 30 — **oft ic cwice bærne** Cf *Ps* 120 6, ne þē sunne on dæg söl ne gebærne

7 3 unrimu cyn So *Pan* 2 — **eorþan getenge** So 77 2 Cf 8 8-9, getenge flōde ond foldan Grein is wrong in regarding *getenge* as acc pl (*Spr* I, 463), it obviously modifies the subject of the riddle

7 6-9 Of the joy and comfort that the Sun brings to men, the *Wonders of Creation* gives glowing account (59-67)

and þis læohte beorht

cymeð morgna gehwām ofer misthleopu,
 wadan ofer wægās, wundrum gegierwed,
 ond mid ældæge ēastan snoweð,
 whitig ond wynsum wera cneorissum,
 lifgendra gehwām læoht forð biereð
 bronda beorhtost, ond his brūcan mōt
 æghwylc on eorþan þe him ēagna gesihð
 sigora sōðcýning syllan wolde

7 7^a I can see no reason for departing from the MS here by inserting *wel* before *frēfre* *Hw* *w* alliteration is found 1 12, 36 11, *Beow* 2299 (Heyne's note), *Gu* 323, *Chr* 188 Cf Sievers, *Altgermanische Metrik*, p 37, note

7 10 *gedrēag* The word *gedrēag*, elsewhere used in the sense of 'crowd,' 'troop,' 'tumult,' is here applied to the ocean, probably with reference to 'the multitudinous seas'

RIDDLE 8

To this riddle there are no Latin analogues All scholars accept, however, the solution 'Swan' And the tradition of the musical plumage of this bird, occurring elsewhere in Anglo Saxon poetry (*Phoenix*, 137), is admirably illustrated by a fable found by Dietrich XI, 462, in the letter of Gregory of Nazianzus to Celestius (*Opera*, Caillau, Paris, 1842, II, 102) In this the swan explains to the swallows that sweetness and harmony are produced by the breath of the west wind against its wings Neither Gessner, 'De Avibus' (*Historia Animalium*, 1554, III, 360), nor Paulus Cassel (*Der Schwan in Sage u Leben*, Berlin, 1872), nor Swainston (*Folk-Lore of British Birds*, Folk-Lore Society, 1885, p 151) mentions the legend of singing feathers, although each of them refers to the whistling swan of the North Very much to the point is a passage from Carl Engel's *Musical Myths and Facts*, 1876, I, 89 'Although our common swan does not produce sounds which might account for this tradition, it is a well known fact that the wild swan (*Cygnus ferus*), also called the whistling swan, when on the wing, emits a shrill tone, which however harsh it may sound if heard near, produces a pleasant effect when, emanating from a large flock *high in the air* [cf *Rid* 8 8-9], it is heard in a variety of pitches of sound, increasing or diminishing in loudness according to the movements of the birds and to the currents of air' For the superstition of the swan singing at death, of which our riddler makes no mention, see Douce, *Illustrations of Shakspeare*, 1839, p 161, Dyer, *Folk-Lore of Shakspeare*, 1883, p 147 Swainston, l c, discusses in detail the place of the swan in mediæval laws and oaths (see also *Archæologia* XXXII, 1847, 423-428)

The riddle of the Swan, as I have pointed out in the Introduction, has much in common with two other bird riddles (11 and 58) The swan's song is mentioned *Seaf* 19, *ylfete song* For a late English analogue to this Swan riddle see *Pretty Riddles*, 1631, No 35, Brandl, *Jahrb der deutschen Sh Gesell* XLII (1906), 57

Brooke says (p 148) 'Once on a time Cynewulf, who may now have seen the Swan flying over the forest to some inland pool or fen, described it in one of the finest of his riddles — making especially the old tradition of its song not before its death but when it left the village to fly over the great world. Nor did it sing with its throat. Its feathers sounded melodiously as the wind went through them.'

It has the modern quality. Phrases like "the strength of the clouds," "the spirit that fares over flood and field," the melodious rustling of the fretted feather-robe, the sense of a conscious life and personality in the bird and its pleasure in its own beauty are all more like nineteenth century poetry in England than any thing which follows Cynewulf for a thousand years.'

81 **Hrægl** This word is again used of the plumage of a bird (Barnacle Goose) in the riddle's closest analogue, 117^b — **hrūsan trede**. So we are told of the Swallows, 585, *ti edað bearonassas* etc. Cf *Gen* 907

82 **þā wic būge** Cf 168, *wic būge*, *Gu* 274, *þe þā wic būgað* — **wado drēfe** Cf 2316, *H M* 20, *lagu drēfan*, *Beow* 1904, *drēfan dēop wæter*

83-7 So in 119-11 the air and wind raise the Barnacle Goose and bear it far and wide (note the likeness of wording in the two passages). In 581 'this air bears little wights' (Swallows). The best explanation of these passages is found in the *Hexameron* of Ælfric (edited by Norman, 2d ed 1849, p 8) 'Ðæt lyft is swā hēah swā swā ðā heofonlican wolcnu and eac ealswā biād swā swā ðære eorðan brādnyss. On ðære fīeoð fugelas, ac heora fīðera ne mihton nāhwider hī āberan, gif hī ne ābære sēo lyft.'

83 **ofer hælþa byht** Cf *Gen* 2213, *folcmægða byht*, 2312, *ofer wæteres byht*

84 **hyrste mīne** So of the wings of the Goose, 118^b — **þeos hēa lyft** Cf 119, *lyft*, 581, *þeos lyft*

86-9 For a reference to the singing of the Swan's feathers, compare the passage in the *Phenix*, 134-137 (Bright's reading)

Ne magon þām breahme byman nē hornas,
nē hearpan hlyn, nē hælþa stefn
ænges on eorþan, nē organan swēg,
nē hlēoþres geswin, nē swanes feðre

Lactantius mentions here (149) 'olor moriens'

That certain birds have the power, in flight, to make a sound with their feathers at will, is shown by the example of the kingbird, which swoops down silently till close above its enemy's head and then loudly rattles its feathers with alarming suddenness, and of the ruffed grouse or American partridge, which takes flight now in silence and now with the loud whir which is so disconcerting to some of its enemies. That this power is used by some birds as a sort of song appears by what Gilbert White of Selborne says of the 'bleating' or 'humming' of cock snipes, Letter XXXIX (Pennant) 'Whether that bleating or humming is ventriloquous or proceeds from the motion of their wings, I cannot say, but this I know, that when this noise happens the bird is always descending, and his wings are violently agitated' (compare also Letter XVI). White's most recent editor notes that 'this noise made by the cocksnipe when after rising to a great height [*Rid* 83-6] he casts

himself down through the air seems to be produced by the air waves being driven by the powerful wing beats through the expanded and rigid tail feathers'

86 *Frætwe mīne* *Frætwe* is again used of plumage *Ph* 335, *frætwe flyhtþrwa tes* As Brooke says (p 148), '*Frætwe* is originally carved fretted things, hence an ornament—anything costly, here then my rich garment of feathers'

87-8 *swinsiað, | torhte singað*. Cf *Ch* 884, *singað ond swinsiað* The phrase appears twice in the very passage of the *Phoenix* in which 'the singing feathers' are introduced 124, *swinsiað ond singeð*, 140, *singeð swā ond swinsiað*

RIDDLE 9

To this riddle many solutions have been offered In his first article (XI, 461-462) Dietrich wavered between A S *Sangpīpe* and the *Nihtegale*, supporting the first by the C-rune (possibly for *Camena*, which is the lemma to *sangpīpe*, Prudentius *Gl, Germania*, N S, XI, 389, 26) which precedes the riddle in the MS, and the second by reference to Aldhelm's *Luscinia* enigma (II, 5) Later, XII, 239, he presented with confidence the answer 'Wood pigeon,' defending this by three arguments (1) the Anglo-Saxon name of this bird, *Cuscote* (WW 37, 35, *Palumbes, cuscote*) meets the demand of the C rune, (2) with its flexible voice it really imitates the song of jesters (*Rid* 96, 9-10), and (3) it attains to a great age (*Rid* 95, *eald æfensceop*) Each of these three solutions has been accepted, the first by Padelford, p 52, the second by Brooke, *E E Lit*, p 149, the third by Prehn, p 167 Yet another answer, 'Bell,' is given by Trautmann (*Anglia*, *Bb* V, 48) and repeated by Padelford, p 53, and this is accepted by Holt hausen, who asserts stoutly, without a jot of proof (*Anglia*, *Bb* IX, 357) 'Die C rune uber diesen ratsel bedeutet offenbar *clugge*, "glocke"' Of these solutions, 'Nightingale' seems to me distinctly the best, for its varied note is heard in so much poetry of the late Latin period, for instance, in the *Philomela* elegies of the mythical Albus Ovidius Juveninus and Julius Speratus (Wernsdorf, *Poetae Latini Minores*, VI, 388, 403, compare Schenkl, *Sitzber der phil-hist Cl der Wiener Akademie*, 1863, XLIII, 42 f), and in the pretty *Luscinia* poem of Alcuin (Migne, *P L* CI, 803) Yet *Nihtegale* does not fit the rune, and is obviously the reverse of scurrilous, hence this answer, like the others, must be given up The motive of the problem so closely resembles that of *Rid* 25, *Higora*, that I am inclined to accept that answer here It caps the query at every point The jay is a jester Martial in his epigrams calls it '*pica loquax*' (xiv, 76) and '*pica saluatrix*' (vii, 87), and Ovidius Juveninus in his *Philomela* poem, 33-34, says

*Pica loquax varias concinnat gutture voces,
Scurrili strepitu quicquid et audit, ait*

Grein's citations (*Spr* II, 72, s v *higora*) are apposite 'Die Glosse "*berna, higræ*," gl Epinal 663 (156) and gl Erf (wo *berna* fur *verna*, wie diese Glossen *offer* in den lat Wortern *b* fur *v* schreiben) zeigt [see also WW 358, 5], dass der Name unsres spasshaften Vogels auch fur Spassmacher, Hanswurst überhaupt galt' See Notes to *Rid* 25 Like the '*Psittacus*' of Alex Neckam, *De Natura*

Rerum 36 (Rolls Series, 1863, p 88) the 'Higora' may be thus described 'In excitando risu praeferendus histrionibus' See also Dietrich, XI, 465 f The Latin names of the bird in Anglo Saxon glosses (WW 13, 18, cicuanus, *higra*, 132, 5, catanus, *higere*), 'Cicuanus' and 'Catanus,' may have suggested the Crune

9 1-3 It is possible that these lines may have been suggested by Aldhelm's *Luscinia* enigma (11, 5) 'Vox mea diversis variatur pulchra figuris' Yet the thought is closely paralleled by the undoubted *Higora* enigma, 25 1, *wræstne mine stefne*

9 1 *purh mūþ* This is decisive against the *Sangpīpe* solution In 61 9, the Reed pipe tells us explicitly that it is *mūðlēas* — *mongum reordum* So *Gu* 870

9 2 *wrencum singe* Cf *Ph* 131-133

Bīð þæs hlēoðres swēg
eallum songcræftum swētra ond whitigra
ond wynsumra wrenca gehwylcum

9 2-3 *wrixle hēafodwōþe* Cf *Ph* 127, *wrixleð wōðcræfte* (*the bird*)

9 3 *hlūde cirme* Cf 58 4, *hlūde cirmað* (*swallows*), 49 2-3, *hlūde | stefne ne cirme*, *Gu* 872, *hlūdne herecirm*

9 4 *hlēoþre ne mīþe* In its present sense of 'refrain from' *mīþan* is found elsewhere in poetry only in 64 10, also with the instrumental *ne mag ic þȳ mīþan*

9 5-6 *bringe|blisse* Cf *Chr* 68, *bringeð blisse*

9 7 *stefne styrme* Cf *Ps* 76 1, *mid stefne styrman*, 139 6, *stefne styrme*, 141 1, *stefn styrmeð*

9 8 *swigende* The MS *nugende* is regarded by all scholars as corrupt There is little to choose between Grein's suggestion, *hnigende* 'gesenkten Hauptes,' and the *swigende* of Ettmüller and Cosijn I prefer the second because it accords better with alliteration and context Why listen with reverence (*hnigan* is always used with that implication) to the scurrilous chatter of a jay? Grein, indeed, renders in *Dicht* 'Stille in den Häusern sitzen sie und schweigen'

9 9-10 These lines support my interpretation, 'Higora' or 'Jay' As Müller says (*Cothener Programm*, pp 16-17) 'Dort ist auch ausdrücklich von dem possirlichen Wesen desselben Vogels die Rede, so hatte bei den Angelsachsen vielleicht derselbe Veranlassung gegeben, den Spassmacher *higora* zu nennen, an dessen Namen sceawend sceawere Dietrich zu IX erinnert, und Grein hat nicht Unrecht aus den gl Epinal 156 *higrae berna*, d 1 *verna scurra herbeizuziehen'* We are therefore told in these lines that the Jay is a mime and imitates the speech of buffoons — in other words, that the bird possesses the power of mimicry *Rid* 25 is but an elaborate illustration of this idea, and merely supplements with examples the earlier middle

9 9 The troublesome *scarenige* is changed by Cosijn (*PBB* XXIII, 128) to *sciernige*, which he rightly connects with *scerige*, 'mima,' *Shrine* 140 This is in a passage from the *Martyrologium*, Oct 19 (Herzfeld, p 190, 9) 'Sēo (St Pelagia) wæs ærest mima in Antiochea þære ceastre — þæt is scernige (MS CCC 196, *scarecege*) on ūrum geþode' *Scerige* is considered by Sievers as an example of the feminine ending in *ige* and is associated with the older *sciernige* (*Anglia* VI,

178, VII, 222) — *scēawendwisan* The meaning of this word is established by WW 533, 4, '*scēawendspæc*, scurilitas' (MS *scarilitas*), and WW 519, 3, '*scēa wera*, scurrarum' Grein translates the line (*Dicht*) 'der so scherzhaft ich der Schauenden Weisen laut nachahme' Rather, 'in the manner of a mime, imitate the voices of jesters'

RIDDLE 10

Dietrich's answer, 'Cuckoo' (XI, 463), has been accepted by all scholars The Anglo Saxon riddle displays some evidence of the use of Symphosius 100 (not in the best MSS) in its description of the desertion of the cuckoo by its parents before birth and the adoption by another mother But the chief *motif* of the English problem — ingratitude after fostering care — is such a departure from the Latin that the likenesses, such as they are, may lie simply in the nature of the subject Symphosius' enigma is found in popular form in the *Strassburger Ratsel buch*, 103, in *Frankfurter Reterbuchlein* (1572), cited by Dietrich, and in Reusner's collection (I, 275) Here Lorchius Hadamarius develops the *Vollratsel* into a ponderous Latin version, citing not only his German original but the problem of Symphosius, this last under the title 'Ex Vita Aesopi'

If the ingratitude of the cuckoo is seldom treated in riddle literature, it has been a favorite theme of natural history and folk lore since the time of Aristotle The words of the Stagrite in his *Historia Animalium* (ix, 20) are almost identical with those of our riddle: 'The cuckoo makes no nest, but lays its eggs in the nest of other birds It lays one egg, upon which it does not sit, but the bird in whose nest it lays hatches the egg and nurses the young bird, and, as they say, when the young cuckoo grows it ejects the other young birds, which thus perish' Turner (*Avium Praecipuarum quarum apud Plinium et Aristotelem mentio est, brevis et succincta Historia*, Coloniae, 1544) gives at length Aristotle's account of the 'Cuculus,' and Gessner, 'De Avibus' (*Historia Animalium*, 1554, III, 350), cites not only this authority and the opinions of Theophrastus, Albertus, and Aelian, but a famous 'declamation' 'De Ingratitudine Cuculi,' by Philip Melancthon (compare his *Declamationes*, Argentorati, 1569, pp 87-95) Mannhardt, whose excellent article on 'Der Kukuk' (Wolf's *Zs f d M* III, 208-209) contains much valuable information, mentions a tract by Gronwall, *De Ingrato Cuculo*, Stockholm, 1631 (16 pages), which I have been unable to trace

The Cuckoo's ill return for the hedge sparrow's care is not unknown to the poets It is true that no reference to this is found in the *Conflictus Veris et Hiemis in Laudem Cuculi* (Riese, *Anth Lat* II, 145, No 687), nor in Alcuin's lines on his lost cuckoo (Migne, *P L* CI, 104) But Chaucer, in his *Parlement of Foules* 612-613, calls his cuckoo

Thou morderer of the heysugge on the braunche
That broghte the forth, thou rewtheles glotoun

And Shakespeare's frequent references to 'that ungentle gull, the cuckoo's bird' (*Henry IV, Pt I*, v, 1, 60) are well known 'You know, nuncle, the Hedge-sparrow fed the Cuckoo so long that it had it head bit off by it young' (*Lear* 1, 4,

235) Cf *A* and *C* 11, 6, 28, and *Lucrece* 849 Harting, *Ornithology of Shakespeare*, 1871, p 147, and Dyer, *Folk Lore of Shakespeare*, 1883, p 105, discuss this scrap of unnatural history, and Hardy, 'Popular History of the Cuckoo,' *Folk Lore Record*, II (1879), 46, gives other poetic examples of the tradition In France it has become proverbial, 'Ingrat comme un coucou' White of Selborne, Letter IV (Barrington), discusses at length the cuckoo's habit of depositing its eggs in the nests of other birds

Unlike Symphosius ('me vox mea prodit'), our riddler makes no reference to the cuckoo's note, which elsewhere in Anglo Saxon poetry heralds the year Cf *Seaf* 53, *Gu* 716, *H M* 22

10-13 Prehn, p 169, finds in these lines a suggestion of Symphosius 14, *Pullus in Ovo*

Nondum natus eram nec eram jam matris in alvo
Jam posito partu, natum me nemo videbat

10^{1a} Sievers, *PBB* X, 454, regards MS *mec on bissum dagum* as a form of A type found elsewhere in the *Riddles* ($\angle \times \times \times | \cup \times$), but Holthausen, *Engl Stud* xxxvii, 206, would read *on dagum bissum* or *on bissum dögrum* The first reading is supported by *Ps* 139 12, and I have adopted it

10² *fæder ond mōdor* So *Sal* 445

10^{2b-3} Cf *Gen* 908, *þenden þe feorh wunað, gāst on innan*

10³⁻⁶ Cf Symphosius (?), 100, 'hoc tamen educat altera mater'

10⁴ *wel hold* Holth *Anglia*, Bb IX 357, would read *wilhold*, but as the MS phrase is here both grammatically and metrically possible ($\angle | \angle \cup \times$) I retain that — *mēge* In proposing this (not knowing that it was the MS reading) Cosijn says 'The foster mother is *mēge* (both belong to the bird-kind), but is not *gesibb* (l. 8)' Cf 44 14, *ānre māgan*, 84 32, *worldbearna mēge* Dr Bright proposes *wel hold* [*ið*] *mā gewēdum þeccan* — *wēdum þeccan* Cf 46 4, *hrægle þeahte*

10⁵ *hēold ond freoþode* Cf *Hy* 9 27, *healdað ond freoðiað* — *hlēosceorpe* See note to 15 13, *fyr dsceorþ*

10⁶ *suē ārlice* This is Cosijn's reading for the MS *snearlīce*, and it is supported by the naturalness of the mistake of the scribe (who would not have thus misread *swā ārlice*), and by 16 4, *swē*, and *Leid* 11, *suē* — *hire āgen bearn* For examples of the phrase, see *Sp* I, 20, s v *āgen*

10^{7b} Cf *Gen* 1573, *swā gesceapu wāron werum ond wifum*

10⁸ *wearð ēacen gāste* Cf *Gen* 1000-1001, *wearð gāste ēacen*

10⁹⁻¹⁰ Hardy, *Folk Lore Record* II, 69, cites Gisborne

The nurse
Deluded the voracious nestling feeds
With toil unceasing, and amaz'd beholds
The form gigantic and discordant hue

10⁹ *sēo frīpe mæg* Grein, *Sp* I, 349, s v *frið*, seems to prefer *frīpemæg*, rendering this by 'die Schutzende' or 'Pflegetmutter' (so also *Dicht*) Sweet accepts *friðemæg*, which is in harmony with the context and with *freoþode* (l. 5) But the meter demands *friðe*, so we are forced to accept Dietrich's reading

(XII, 251) *sēo friþe mæg* ('die schöne Frau') This is supported by O N *friþe* ('beautiful,' frequently of women), and by such common expressions as *Jul* 175, *sēo æðele mæg*, *Chr* 87, *sēo ēadige mæg*, *Gen* 2226, *frēolice mæg*

10 10 *oppæt ic āwēox[e]* Although *oppæt* is followed by the indicative elsewhere in the *Riddles* (cf 10 7-8, *oppæt ic wearð*), the meter makes a strong plea for Holthausen's reading (*Engl Stud* XXXVII, 206), *āwēox[e]* Then we have an A type ($\angle \times \times \times | \angle \times$)

10 11 *sīþas āsettan* For examples of this idiom, see Dietrich, *De Cyn Aetate*, pp 2-3, *Spr* I, 41

RIDDLE 11

I can only repeat my discussion of this riddle in *M L N* XVIII, 100-101 To the problem Stopford Brooke (*E E Lit*, p 179, note) offers the fitting answer 'Barnacle Goose', and this solution is sustained by the first enigma in the collection of Pincier (*Aemigmatum Libri Tres*, Hagae, 1655), which has many points in common with the Anglo Saxon

Sum volucris, nam plumosum mihi corpus et alae,
Quarum remigio, quum libet, alta peto

Sed mare me gignit biforis sub tegmine conchae,
Aut in ventre trabis quam tulit unda

Solutio

Anseres Scotici quos incolae *Clak guyse* indignant in lignis longiore mora
in mari putrefactis gignuntur

The first literary account of this fable — which caps the query at every line — is found in the *Topographia Hiberniae* of Giraldus Cambrensis in the last half of the twelfth century (Dist 1, cap 15, ed Dymock, Rolls Series, 1867, V, 47-49) Giraldus, after a long description, which tallies remarkably with the Anglo Saxon, declares that 'bishops and cleigymen in some parts of Ireland do not scruple to dine off these birds at the time of fasting because they are not flesh nor born of flesh' With such evidence as this, we must accept Max Muller's opinion (*Science of Language*, 2d Ser, 1865, pp 552-571) that 'belief in the miraculous transformation of the Barnacle Shell into the Barnacle Goose was as firmly established in the twelfth as in the seventeenth century'

Indeed, two strangely created goose-species are described by mediæval writers (1) The Tree Goose, (2) The Barnacle Goose or Clack The first of these is discussed at length by Gervase of Tilbury in his *Otia Imperialia* (1211) (ed Liebrecht, Hannover, 1856, pp cxxii, 52), by William of Malmesbury in a story of King Edgar (*Gesta Regum Anglorum*, II, § 154, Rolls Series, 1887, I, 175), by Mandeville (chap 36), and by other writers until the time of Hector Boethius (*Description of Scotland*, 1527, chap 11, englished in Holnshed's *Chronicle*, vol I), who declares this tree-procreation false, but affirms his belief in Barnacles or Bernakes The second is treated by Giraldus Cambrensis, l c, by his contemporary, Alexander Neckam, *De Naturis Rerum*, cap 48 (Rolls Series, 1863, p 99), by Hector

Boethius, l c, by Turner, *Avum Praecip Hist*, 1544, s v 'Anser,' by Gerard, *Herball*, 1597, p 1391 (Brooke), and by many other authors quoted by Pincier and Liebrecht. Excellent reviews of the history of the superstition will be found in Max Muller, l c, and in Harting's *Ornithology of Shakspeare*, 1871, pp 246-256.

Max Muller (*Science of Language*, 2d Ser, 1865, p 564) thus translates the Latin of Giraldus Cambrensis 'Barnacles are like marsh geese, but somewhat smaller. They are produced from fir timber tossed along the sea, and are at first like gum. Afterwards they hang down by their beaks, as if from a sea weed attached to the timber, surrounded by shells in order to grow more freely. Having thus in process of time been clothed with a strong coat of feathers, they either fall into the water or fly freely away into the air.' This reads like a close paraphrase of our Anglo Saxon text. In my refutation (*M L N XXI*, 99) of Trautmann's objections to this solution (*BB XIX*, 170-171) I have pointed out that 'though our riddle is several centuries earlier than Giraldus' account of the superstition, this is just the sort of popular myth that might exist for hundreds of years among simple men before finding a scholar to record it, and, again, many accounts of the marvel may have perished.'

Dietrich, XI, 463, with Aldhelm's 'Famfaluca' (iv, 11) in mind, suggested 'Ocean-furrow' or 'Wake'. Now, while the Anglo-Saxon has little in common with Aldhelm, it bears, at least in part, a certain resemblance to the 'Wave' riddle of the *Hervarar Saga* (*Heiðreks Gatur*, 21, see Heusler, *Zs d V f Vh* XI, 127), and to its derived form in modern Icelandic (Árnason, No 684). But Brooke's solution seems in every way better, as this alone fits all the motives of the problem.

Trautmann, who had earlier accepted 'Wasserblase,' supported at length in his *BB* articles (XVII, 142, XIX, 170 f) a new solution, 'Anchor'. But I have shown (*M L N XXI*, 98-99) that this is based by him upon violent changes in the text (11 3^b, 7^a) and perverted meanings (*infra*). Holthausen's unhappy interpretation 'Water-lily' (*Angla, Bb XVI*, 228) has been refuted by Trautmann (*BB XIX*, 172-173).

11 1-3 Prehn, p 171, compares with this Aldhelm, iv, 11 1-2

De madido nascor rorantibus aethere guttis
Turgida, concrescens liquido de flumine lapsu

This is the only resemblance between the Anglo-Saxon and Latin poems. Trautmann believes that *neb* (1 a) refers to 'the spike of the anchor,' as the word is used of the point of the plowshare (*Rid* 22 1). But the passage finds its true analogue in Giraldus' account of the Barnacle Goose: 'Dehinc tamquam ab alga ligno cohaerente, conchyliis testis ad liberioiem formationem inclusae, per rostra de pendent.' Middendorf rejects Trautmann's solution (*Angla, Bb XVII*, 109).

11 3^b *on sunde āwōx*. In order to justify his 'Anchor' solution, Trautmann would change this phrase to *on sande grōf*. He objects to the form *āwōx* because it differs from the usual West Saxon pretent, *āwēox* (*Rid* 10 10^a, 73 1^a), but the reading is in perfect harmony with the context, and the survival of such a Northern form (Sievers, *Gr* 3, § 392, n 5) in the text of the *Riddles* gives no difficulty.

11 4^a *ƿpūm peant*. So we are told of the Anchor, *Rid* 17 3

11 4-5 To say that an Anchor immersed in the water touches with its body the floating wood is nonsense, but the phrase exactly accords with the descriptions of the Barnacle Goose

11 6 *Hæfde feorh cwico* The phrase is used elsewhere in the *Riddles* of living things, the Fingers (14 3¹) and the Siren (74 5^b) — of *fæðmum* brimes Cf 3 13, of brimes *fæþmum*

11 6-11 With the two motives of the black and white aspect of the unknown thing, and of its journey with the wind, compare *Heiðræls Gatur*, 21 .

Hadda bleika hafa þær
Enar hvitfoldnu,
Ok eigu i vindi at vaka

11 7-8 on *blacum hrægle* *hwite hyrste* *Hrægl* and *hyrste* are used of the plumage of the Swan (*Rid* 8 1^a, 4^a) The 'black' and 'white' coat of our subject recalls the account of the Barnacle in Gerard's *Herball* (1597), p 1391, as 'having blacke legs and bill or beake, and feathers blacke and white and spotted in such a manner as in our Magge Pie' In discussing this passage Brooke says (p 179, note) 'The barnacle is almost altogether in black and white The bill is black, the head as far as the crown, together with cheeks and throat, is white — the rest of the head and neck to the breast and shoulders black The upper plumage is marbled with blue-gray, black and white The feathers of back and wings are black edged with white, the underparts are white, the tail black' This identification is better than, with Trautmann, to regard *hyrste* as referring to the rope of the anchor, and *blacum hrægle* to its tarry coat

11 9-11 So in very similar riddles the air bears the Swan, 8 3-7, and the Swallows, 58 1 (compare *M L N* XXI, 99) The lines certainly cannot refer to the weighing of an Anchor Brooke renders happily (p 179)

When the Lift upheaved me, me a living creature,
Wind from wave upblowing, and as wide as far
Bore me o'er the bath of seals — Say what is my name!

Trautmann wrongly regards *lyfende* as qualifying *lyft*

RIDDLE 12

For his answer, 'Gold,' to *Rid* 12, Walz has argued strongly (*Harvard Studies* V, 261), and for the solution 'Wine' Trautmann has made out a seemingly good case (*BB* XIX, 173-176), but Dietrich's interpretation (XI, 463), 'Night,' fits better the various conditions of the query, as I have sought to show (*M L N* XXI, 99-100), and is moreover supported by points of real likeness between our riddle and Aldhelm's enigma *De Nocte* (xii) That this problem is clearly a companion piece to *Rid* 28, 'Mead' (12 6^b, 28 13^a, 12 7^a, 28 17^a, 12 10, 28 12), is, at first sight, an argument for the 'Wine' interpretation, but the meaning 'Night debauch' is quite as well suited to the vinous lines that suggest the later riddle

121 Walz cites Grein's *Spr* II, 14, to show that *hasofäg* is a proper epithet of gold Trautmann, in his note on *Hasu* (*BB* XIX, 216-218), combats the hitherto received meanings of the word 'fulvo cinereus, wolfgrau und adlergrau' (Dietrich, *Haupts* Zs X, 346) and 'graubraun' (Sievers, *Gr* 3, § 300), and seeks to prove that it can mean only 'glanzend' and that therefore *hasofäg* is inapplicable to Night As I have said (*M L N* XXI, 100), even if we grant that this is the exclusive meaning, we must not forget that 'Night's mantle' in poetry may be 'shining' or 'gleaming' (*Met* 20 229) as well as 'azure' or 'sable' But in the light of the words that this adjective qualifies — eagle, smoke, dove, etc — we cannot grant this *Hasu* seems to have the later connotation of *glaucus* 'grayish,' to which indeed it corresponds, *Rid* 41 61^b The Latin word is a synonym of *caerulus* (*Harper's Latin Dictionary*, s v *glaucus*), and, as Dietrich has noted (XI, 463), *caerulea* is the very adjective used by Aldhelm to describe *Nox* in his riddle upon that subject (xii, 6) Or again, *hasu* or *hasupād* is an epithet of the eagle, (*Rid* 25 4, *Brun* 62), elsewhere called *salowigpāda* (*Jud* 211), which Professor Trautmann could not define as 'shining' The epithet 'gray' is eminently appropriate to smoke (*Rid* 2 7) or to the dove (*Gen* 1451)

Dietrich shows that *hasofäg* applies well to the raiment of Night, and that *hyrste* is used elsewhere in Old English poetry (*Gen* 956, 2189) for stars Trautmann believes that the first lines suggest the garment of the wine, whether that be 'der schlauch, das fass, der krug, der becher, der kelch' The opening passage (1-2) seems to me to describe far better a starry night than a golden beaker Compare Shelley's lines 'To Night'

Wrap thy form in a mantle gray,
Star-inwrought

123-5 Dietrich, Grein, and Wulker close the first clause with *unrædsības* Herzfeld, who follows their pointing, supplies (p 68) [*on*] before the final word, and Klaeber (*Anglia*, Bb XVII, 300) avoids emendation by regarding *unrædsības* as gen sing (Sievers, *Gr* 3, § 237, n 1), dependent upon *hwette* which seems to govern the accusative of person and genitive of thing, although the latter construction does not appear elsewhere This reading accords with Dietrich's translation (XI, 463) '(Sie) reizt die thorichten zum unrathgang, andern aber wehrt (sie) nutzliche fahrt' Trautmann closes the first clause with *hwette* for the sake of the antithesis in line 3 between *dysge dwelle* and *dole hwette* Setting aside Herzfeld's conjecture as unmetrical, he suggests rather doubtfully *unrædsība* and renders lines 4-5^a thus, 'Andren wehr ich unrathgange durch nutze fahrt'

123 *dole hwette* Klaeber claims for *dol* the especial meaning of 'dummdreist, leichtsinnig, vorschnell, kopflos,' not as B T renders, 'the dull' According to Klaeber, the whole passage then carries this sense 'Ich reizte an zu tonchtem beginnen und halte ab von nutzlichem tun' This interpretation, he believes, accords with Trautmann's answer, 'Wine,' which receives further support from *Mod* 18 f, *bonne wīn hwetæð | beornes brēostsefan* I am not in agreement with any of these views I close the clause with *unrædsības*, but I see no reason for regarding this as a genitive, or for assuming, what is nowhere found, an acc of-the person- and gen -of-the-thing construction with *hwette* *Dole unrædsības* is the direct object

of *hwette* (see *Dicht*, 'toll errege ich unrathwege'), and the passage may be rendered 'I mislead the foolish and instigate rash unprofitable courses' See WW 508, 4, *hā dolan rēdas*, 'stohda consulta'

12 4-5 *ōþrum stýre | nyttre fōre* This is wrongly rendered by Trautmann, who mistakenly includes *unrēdsības* in this clause, and by *Spr* II, 491, s v *stýr* *Dicht* translates 'Andere führe ich zu nützlicherem Laufe' This exactly reverses the proper meaning (see Klaeber) 'I restrain others from a useful course' As Shipley points out (p 56), *stýran* 'to restrain' is followed by dat of person and gen of thing Cf *Cræft* 105, *hē missenlice monna cynne gielpes stýreð*

Lines 3-8 seem to me in perfect accord with Dietrich's solution Night may well provoke fools to deeds of debauch and crime, and deter otheis from a useful course By reason of its evil ways, it may well be praised by drunken revelers (5 b-8 a, cf the next riddle, 13 9, *dol druncmennē deorcum nihtum*), and by rogues (Aldhelm xii, 9, *Nox* 'Dui lationes me semper amare solebant') Walz finds here the maddening effect of gold (cf 1 Tim vi, 9-10)

12 6^b *mōde bestolene* Cf 28 13^a, *strengo bistolen*, *Gen* 1579, *ferhðe forstolen* (the drunken Noah)

12 7^a *dāde gedwolene* Trautmann (*BB* XIX, 176) cites *Jul* 113, *dādum gedwolene*, but, while he admits that the meaning in that place is 'die in ihrem tun irrenden,' he interprets the present passage as 'in ihrem tun gehemmt,' comparing 28 14, *mægene benumen*

12 7-8 *dēorap mīne | wōn wīsan gehwām* Translate 'They praise to every one my evil (crooked) ways' Grein, *Spr* II, 720, strangely combines *wīsan* and *gehwām*, as the equivalent of *quovis modo*, 'auf jeder Weise', but in *Dicht* he renders the phrase rightly

12 8^b Cf *Hy* 2 6, *wā him þære mingðe!*

12 9-10 I agree with Dietrich that 9 b, *horda dēorast*, refers to the sun, and that the line describes the coming of the day, and accept in this corrupt passage Cosijn's spirited reading *hēah bringeð* (*PBB* XXIII, 128) instead of Trautmann's *hearm bringeð*, which seems to me tame and prosaic Trautmann's explanation of the closing lines of the poem is as unfortunate as his interpretation of the opening passage It is hard to believe that *horda dēorast* refers to the communion wine (why should that bring harm?) and that *nyttre fōre* (5 a) is intended also to suggest the Eucharist (but that rendering was based on mistranslation) Walz suggests that *horda dēorast* indicates 'the word of God', Dr Bright, 'the soul' But let us remember that in the poetry *gim* 'gem' is a frequent metaphor for the sun, and that *horda dēorast* carries much the same idea as *gimma gladost* (sun), *Ph* 289

12 9 *þringeð*. Klaeber, *Angha*, *Bb* XV, 347, notes that the verb *þringan*, 'press on,' 'force one's way,' is admirably fitted to *Gu* 1255^b, *þrong niht ofer tih̄t*, as also in *Gen* 139, *þrang þystre genip* It has likewise been applied to the coming of the morning 'der Tag dringt eilends, unaufhaltsam vor,' M H G *der tac begund herdringen* (Grimm, *Deutsche Mythologie*⁴, 621, 626)

12 10 Cf 28 12, *gif hē unrādes ær ne gewīceð*, *Jul* 120, *gif þū unrādes ær ne gewīcest*, *El* 516, *ond þæs unrihtes eft gewīcað* See Herzfeld, p 19

RIDDLE 13

This problem of 'Oxhide' or 'Leather' (the answer accepted by all authorities) is the first of a cycle of Anglo Saxon riddles of similar motives *Rid* 39, 'Young Bull,' is only a more pithy and epigrammatic expression of the 'living and dead' contrast in the first and last lines of *Rid* 13, *Rid* 27 describes in its earlier lines the tanning of the skin, while *Rid* 72 presents in detail the life and labors of the ox. The Latin analogues are many. Symphosius 56, *De Caligæ*, indicates the contrast between the live animal and one use made of its skin, Aldhelm, *De Bove sive de Juvenco* (III, 11), presents the themes of the four nourishing fountains, and the unlike fates of the living and dead ox, that compose *Rid* 39, and the words of Eusebius, 37, are so similar to the Anglo Saxon that both Ebert (p. 50) and Prehn (p. 213) have wrongly found the source of the close of *Rid* 39 in the Latin

Si vixero, rumpere colles
Incipiam, vivos moriens aut alligo multos

Other Latin riddles of the Old English period furnish quite as close parallels (see *M L N* XVIII, 99) to *Rid* 13 1-4, 14-15, and *Rid* 39. Bede, *Flores*, No. viii, gives the following (cf *Mod Phil* II, 562) 'Vidi filium inter quattuor fontes nutritum, si vivus fuit, dirupit montes, si mortuus fuit, alligavit vivos.' The Lorsch collection of the ninth century (No. 11) presents the same motives with greater detail (*Mod Phil*, I c), and they appear later in Brit Mus MS Burney 59 (eleventh century), fol. 11 b

Dum juvenis fui, quattuor fontes siccavi,
Cum autem senui, montes et valles versavi,
Post mortem meam, vivos homines ligavi

As our riddler tells us (39 5), the motive came to him by word of mouth. Riddles very similar to these Anglo Saxon and Latin versions appear in many modern collections. I note particularly the Mecklenburg riddle (Wossidlo 76)

As ik lutt wier, kunn ik vier dwingen [*Rid* 39 3-4],
As ik groot wier, kunn ik hugel un barg umwringen [13 1-2, 39 6],
As ik doot wier, musst ik vor fursten un herren up de tafel stahn [13 5-6],
Un mit de bruut na'n danzsaal gahn [13 6-7]

Cf Smrock⁸, p. 33, Eckart (Low German), Nos. 585, 586, Renk (Tyrol), *Zs d V f V k* V, 115, No. 68, Schleicher (Lithuanian), pp. 205, 207, 'Als ich klein war, beherrschte ich viere [*Rid* 39 3-4], als ich erwachsen, warf ich Berge hin und her, als ich gestorben war, ging ich in die Kirche.' To all these I may add the English 'Cow' riddle (*Wit Newly Revived*, Newcastle, 1780, p. 20)

While I did live, I food did give,
Which many one did daily eat
Now being dead, you see they tread
Me under feet about the street

All articles made of leather came within the province of the Anglo-Saxon shoewright (*Ælfric's Colloquy*, WW 97) 'Ic biċge hȳda and fell and gealkie hīg mid cræfte mīnon and wyrce of him gescȳ mistlices cynnes swyftleras and scēos, leþerhosa (caligas) and butericas (utres), brīdelþwancgas and geræda, flaxan vel pinnan (flascones) and hīgdifatu, spurleþera (calcaria) and hælfta, pūsan and fætelasas, and nān ēower nele oferwīntran būton mīnon cræfte' The preparation of leather in Old English times is discussed by Heyne, *Fünf Bucher*, III, 207-212, and Klump, *Altenglische Handwerksnamen*, pp 20-22, 64-73 The *Oxanhyrde* (*Rectitudines Singularum Personarum*, 12, Thorpe, *A L* p 188, Schmid, p 380) is allowed to pasture two oxen or more with his lord's herd 'Earnian mid ȝām se ðs ond glōfa him sylfum'

13 1-4 Cf 39 6-7, and Aldhelm III, 11 5-7

Vivens nam terrae glebas cum stirpibus imis
Nisu virtutis validae dirumpo feraces
At vero inquit dum spiritus algida membra,
Nexibus horrendis homines constringere possum

The use of the hide for bonds is, however, a motive common to all riddle poetry of the time (*supra*)

13 1 foldan slite For other references to plowing, see 13 14, 22 (Plow), 39 6, 72 12-15

13 2^a grēne wongas So 67 5, *Gen* 1657, cf *Men* 206, wongas grēne Cf also 41 51, 83, þēs wong grēna

13 2^b Cf 21 8, gæstberend

13 3 Cf *Seaf* 94, þonne him þæt feorg losað — fæste binde Brooke (*E E L*, p 151, note) makes the strange mistake of supposing a reference to the binding power of the liquor in the leather jug or black jack, instead of to the bonds mentioned in all such riddles (*supra*)

13 4^a swearte Wēalas For a discussion of the dark hair of the servant class, see note to 13 8 (*wonfeax Wale*) The meter indicates clearly a long vowel in *Wēalas* (see *Gen* 2706, wēalandum), while it permits *æ* in 13 8, wonfeax Wale, 53 6, wonfāh Wale, 72 11, mearcþāas Walas træd, *Wids* 78, ond Wala rices (cf Sievers, *PBB* X, 487, Herzfeld, pp 49, 54, 58, Madert, p 21) There thus seem to be, side by side, a long and a shortened form of the word, — a safer view than to regard, despite the evidence, all cases as short with Herzfeld, or as long with Madert (see Sievers, *Gr* 8 218)

13 5-6 Cf the mention of 'butericas (utres) flaxan vel pinnan (flascones) and hīgdifatu' — all leather drinking vessels — in *Ælfric's Colloquy* (*supra*), and the brief description of the leather bottle in *Rid* 20 For the employment of cups of hide, see the Mecklenburg riddle already cited In 80 6, the drinking horn bears mead in its bosom

13 6-7 Symphosius (56) pictures the hard service of leather in shoes

Sed nunc exanimis lacerata, ligata, revulsa,
Dedita sum terrae, tumulto sed condita non sum

The likeness of the two riddles is in *motif*, not in treatment

13^{6b} *hwilum mec brȳd triedeð* Fairholt (*Costume in England*, 1885, II, 59) bases his account of the shoes of the Anglo Saxons upon the illustrations in the Durham Book and MS Cott Tib C VI (see Strutt, *Horda Angelcynna*, pl xxiii) 'They appear in general to have been made of leather and were usually fastened beneath the ankles with a thong The Saxon shoe took the form of the sandal, being cut across the front into a series of openings somewhat resembling the thongs which secured it' On the same evidence Strutt asserts (*Horda*, p 47) 'Both men and women wore shoes, or rather slippers [WW 125, 27, *Baxeae, wifes scēas*] The legs of the men were covered half way up with a kind of bandage or else a strait stocking reaching above the knee, they also wore a sort of boots which were curiously ornamented at the top' Montz Heyne, *Fünf Bücher* III, 262-268, notes that in the shoes of the early Germanic peoples the hair side of the skin was turned outward

13^{8a} *wonfeax* **Wale** The dark coloring of the menial Welshwoman is mentioned elsewhere in the *Riddles* (53^{6a}, *wonfah* **Wale**), and three times the swarthy complexion of the servant class is named as a distinguishing feature 13⁴, *swearte Wēalas* (here opposed to *sēllan men*), 50⁴⁻⁵, *se wonna bēgn, swear* ond *saloneb*, 72^{10a}, *swear*tum hyde (see Brooke, *E E Lit*, p 136) That *Wealh* is used in the meaning of 'servus' is naturally explained by the position which the old inhabitants of Britain held under the Anglo Saxon rule (Schmid, *Gesetze*, p 673, *Glossar*, s v) So, as the word *slave* was derived from the name of a people, *wealh* was applied, without regard to origin, to bondmen who were, however, largely of Celtic or pre-Celtic blood 'In early times, the women servants (*Wale*) and menials about the yeoman's or gentleman's house were absolute slaves and were bought and sold as cattle' (Powell in Traill's *Social England* I, 125) Grant Allen points out (*Anglo Saxon Britain*, p 56) that while 'the pure Anglo Saxons were a round skulled, fair haired, blonde complexioned race, the Celts had mixed largely in Britain with one or more long skulled, dark haired, black eyed and brown-complexioned races' The coloring of the subject people was held in contempt

In the old age, black was not counted fair,
Or, if it were, it bore not beauty's name

Weinhold, *Altnordisches Leben*, p 182, shows that the same attitude toward dark hair existed among the Scandinavians 'Schwarzes Har achtete man dagegen für hasslich, denn es war fremd und dem Volksinne entgegen Die dunkle Hautfarbe, die gewöhnlich dabei ist, das finstere Aussehn, der stärkere Bartwuchs gaben dem schwarzen nach dem herrschenden Geschmack etwas widerliches Wir haben schon früher gesagt, dass man sich die unfreien schwarz dachte' This feeling, and the fact that there could be dark complexion in the best Scandinavian blood, are attested by the story of Geirmund Heljarskin's childhood (*Landnamabók* II, 19, *Sturlunga Saga* I, 1-2) In his excellent discussion of the German dislike of dark and love of fair skins, Gummere, *Germanic Origins*, pp 59 f, compares our names *Fairfax* (fair hair) and its opposite, *Colfax* I shall discuss the Anglo Saxon regard for long blonde hair in my note to *Rid* 41⁹⁸ (43³ *hwilloc*, see 80⁴)

13⁸⁻¹¹ Prehn, p 176, thus explains these obscure lines 'Vielleicht bezeichnet ersteres ein Wamms und deutet auf den Geliebten der schwarzlockigen Welschen

him, u s w' However that may be, he is certainly right in regarding the allusion as obscene Unlike Prehn, I find only one, not two motives in this passage

13^{8b} *wegeð ond þýð* Cf 22 5, *wegeð mec ond þýð*

13 9 *dol druncmenn* Budde, *Die Bedeutung der Trinksitten*, p 86, regards the phrase as a mere 'Umschreibung durch Trinkwendungen,' since a drunken woman appears nowhere else in Anglo Saxon literature Budde finds a like periphrase in 61 9 — *deorcum nihtum* So *Beow* 275

13 10^a *wæteð in wætre* Cf 27 2-3, *wætte sibban | dýfde on wætre (skin or hide)*

13 11^a *fægre tō fyre* Cosijn (*PBB* XXIII, 128) opposes *fægre* to *deorcum nihtum* (l 9), and compares *fēgre*, 'diluculo,' *Luke* xxiv, 1 (Rushworth) But the sense of 'fitly,' 'properly,' is so commonly associated with the adverb (cf 51 8, 54 4) that one can hardly accept Cosijn's suggestion As the illustrated MSS show (see particularly the calendar pictures of MS Cott Tib B V), the fire was in the middle of the Anglo-Saxon hall

13 11^{b-13} For an interesting analogue to this 'glove' motif, see the coarse riddle of Pottenham's old nurse (*Arte of English Poesie*, 1587, Book III, Arber reprint, p 198) Notice the important part played by the glove in the next riddle, 14 Strutt, *Dress and Habits of the People of England*, 1842, p 45, makes the mistake of declaring that 'there is not the faintest indication of gloves in the various drawings that have fallen under my inspection' But as Planché (editor's note) points out, there is an instance in Harl MS 2908, engraved in his *History of British Costume*, p 34, fig b See the description of the glove of Grendel (*Beow* 2086 f)

Glōf hangode

sīd ond syllic, searobendum fæst,

sio was orþoncum eall gegyrwed

dēofes cræftum ond dracan fellum

13 11^{b-12^a} Barnouw, p 218, thus comments 'Bemerkenswert ist die stelle, 13 11^{b-12^a}, wo ein schwaches absolutes adj ohne artikel, *hygegūlan*, vorliegt ("der kecken hand," übers Grein), wenn die lesart richtig ist, und ich sehe keinen grund sie zu beanstanden, beweist die stelle dass das dreizehnte ratsel sehr alt ist, aus einer zeit vor der abfassung der hauptmasse des *Bēow* herrührend' But, as Professor Kittredge says, 'the occasional retention of an old construction in poetry is no proof of antiquity'

RIDDLE 14

This riddle I have already explained (*M L N* XVIII, 101) Early scholars, Wright (*Biog Brit Lit* I, 80), and Klipstein (*Analecta Anglo Saxonica* II, 443) agree upon the solution 'Butterfly Cocoon', and Grein (*Germania* X, 308) answers 'Raupe aus der Familie der Spanner (Palaenodea oder Geometrae)' In favor of these interpretations there is no evidence Dietrich (XI, 464) suggests 'The 22 Letters of the Alphabet,' and points to Aldhelm iv, 1 But there are at least three strong objections to this solution (1) Of the unknown creatures appear only 'ten in all — six brothers and their sisters with them', and Dietrich, by his

reference to the vowels and their accompanying consonants in secret script, does not cope successfully with the numerical difficulty (2) 'Their skins hung on the wall' That the 'skin' is the parchment Dietrich tries to convince us by citing an Alphabet riddle of a Heidelberg MS of the fifteenth century (Mone, *Quellen u Forschungen*, p 120) 'Es hat ein teil in leder genist,' — and by changing for his purpose 'teil' to 'fell' But this sort of circular reasoning is seldom effective (3) 'Bereft of their robe they tear with their mouths the gray leaves' could hardly be said of letters Indeed in many German *Volksratsel* we are distinctly told (Wossidlo, No 469) 'Sie (d h Buchstaben) essen nichts, sie trinken nichts' Cf Eckart, *Nd Ratsel*, Nos 387, 999, Renk (Tyrol), *Zs d Vf Vk* V, 157, No 164 In a word, the solution is far fetched

The key to the problem is presented by *Flores*, No 2 'Vidi filium cum matre manducantem cuius pellis pendeat in pariete,' where the 'mother' is evidently the pen, the 'son' the hand, and the 'skin' the glove Several near analogues to Bede's riddle have been discussed by me, *Mod Phil* II, 563 I note two riddles of the St Gall MS 106 (Schenkl, p 18) 'Vidi hominem ambulatorem cum matre sua et pellis ei pendeat in pariete,' and 'Vidi mulierem fientem et cum quinque filius currentem cuius semita erat via et pergebat valde plana campestris' [*Rid* 14 1, 11] This second riddle points to the pen, the five fingers, and the leaves of parchment The motive appears again in the Lorsch enigmas of English origin, No 8 (Dummler I, 20)

En video subolem propria cum matre morantem
Mandre cuius pellis in pariete pendet adhaerens

So, in our riddle, the ten creatures are the fingers — the six brothers being the larger, the four sisters the little fingers and thumbs Since both the Latin and Anglo-Saxon queries suggest stuff drawn from the people, it is not surprising that *Volksratsel* are full of parallels In popular riddles the fingers are always browsing animals Note Frischbier (Prussia), *Zs f d Ph* XXIII, 248, No 73, 'Fif Zege frete von einem Hupe' (Fingers of spinning hand), Simrock³, p 67, 'Dær gungen tein Tatern | Um einen Busck matern', id, p 103, 'Zehn Schaflein fressen an einen Heuhaufen' (see Petsch, p 135) And the glove ever hangs on the wall Compare Renk, *Zs d Vf Vk* V, 158, No 170

Was hangt an der Wand
Wie Totenhand?
(Handschuh)

And see Simrock³, p 70

Es hanget wott an der Wand
Un lett offe'ne Daudemanns Hand

Of Trautmann's solution, 'Ten Chickens' (*BB* XIX, 177 f), I can only repeat what I have said (*M L N* XXI, 100) 'His arguments seem to me unconvincing To claim that the "skin, which hangs on the wall" (3-4) is not the glove of folk-riddles of all times (*supra*), but "the film that clings to the inner surface of the egg shell after the hatching," is to reason far too quantly and totally without the

warrant of Eusebius, No 38, who says nothing of "wall", and to interpret *haswe blēde* (14 9^a) as "eggs in an advanced state of incubation" is surely a cunous conceit. Then, too, his treatment of the numbers "six" and "ten" (1-2) seems arbitrary. In my opinion he has failed throughout to prove his case in the light of either logic or tradition.

14 1 *turf tredan*. See also 14 11^b, *lond tredan*. This is paralleled by the Latin description of pen and parchment, 'pergebat plana campestris' (St Gall MS 196). In justice to Trautmann's solution, it must be noted that somewhat similar phrases are found in the Bird enigmas: 8 1, *hrūsan trede*, 58 5, *tredað bearonæssas — ealra*. Cosijn (*PBB* XXIII, 128) renders rightly 'im ganzen,' and adds 'die raife hat also 6 + 4 fusse'.

14 3 *hæfdon feorg cwico*. Cf 11 6, *hæfde feorh cwico*, 74 5, *hæfde ferð cwicu — Fell*. It is easy to identify glove with skin, as in Bede's *Flores*, No 2, and in the *Lorsch Riddle*, No 8. Cf *Beow* 2088, *glōf gegyrwed dracan fellum*.

14 4 *sweotol ond gesýne*. So 40 3. Cf *Gen* 2806, *sweotol is ond gesēne*, *Men* 129, *swutelra ond gesýnra*, *And* 565, *sweotulra ond gesýnra*. In his note to this last passage, Krapp, p 111, points to the frequent appearance of the phrase in Wulfstan's *Hom*, p 159, l 5, p 163, l 14 — *on seles wāge*. Cf *And* 714, *on seles wāge*, 1493, *under sælwāge*. Cf also 15 11-12, *hongige on wāge*.

14 5 f. In these lines the riddler tells us that the fingers are none the worse for being deprived of their skins, the gloves, which are renewed, donned again, when the work of the hands is done. *Haswe blede* (9 a) certainly does not describe 'ein mehre wochen lang bebrutetes ei' (Trautmann, *BB* XIX, 179-180), but refers clearly to the leaves of the manuscript on which the hands are browsing (*supra*).

14 7 *rēafe berofene*. Cf *Haldebrandshed* 57, *rauba birahanen*.

14 11. Cf *And* 801-802, *geweotan mearcland tredan*.

RIDDLE 15

Dietrich (XI, 464) gives an excellent summary of this riddle: 'Das *horn* redet in nr 15 von sich als einstigem kampfes (auf dem haupt des stiers oder auerochsen), dann beschreibt es sich als das kriegshorn, als trinkhorn, als jagdhorn, als schmuck des schiffes (*hornscip*), endlich als larnhorn womit der dieb verfolgt wird'.

Prehn, pp 258 f, regards this problem as the first of a cycle of Horn riddles (cf *Rid* 88, 93), and seeks to trace the indebtedness of these to Eusebius 30, *De Atramentorio*. But *Rid* 15 has absolutely nothing in common with these Anglo-Saxon enigmas, and from the nature of the theme and the exigencies of treatment its first half line, *It was wāpenwiga*, may well have originated independently of Eusebius 30 1-2.

Armorum fueram vice, meque tenebat in armis
Fortis, et armigeri gestabar vertice tauri

Müller (*C P*, pp 18-19) was the first to point out the likeness between this riddle and *Rid* 80 in treatment and solution (see also Herzfeld, p 5). The

parallel passages in the two were noted by Trautmann independently in his *BB* article (XIX, 206) *Hwīlum* clauses, the closing formula, and one or two motives are common to both See notes to *Rid* 80

Padelford, *Old English Musical Terms*, pp 54-56, cites many illustrations of blast horns and trumpets from Strutt's and Westwood's plates From these we infer that blast horns were used for many purposes to summon guests to a feast, as in the April illustration of the Saxon calendar (Tib B V, Strutt, *Horða*, pl x, cf *Rid* 15 16-17^a), in the harvest field (June), in the woods by swineherds (September), and to stir warriors to battle, as in the attack upon a walled town, MS Harl 603, f 25 v (cf *Rid* 15 4-6, 13-15) or to single combat (Cott Cleop C VIII, Strutt, pl 1v, 2)

The war horn, — *frēolīc fyr dsceorþ* (15 13, compare *fyrdrīncas gefara*, 80 2), — which is called elsewhere *trūðhorn* or *gūðhorn* or *fjhtehorn*, is to be distinguished from the *býme* or *tuba*, which, if we may judge from the many drawings of battle scenes, was often not a horn proper, but a long trumpet, either curved or straight (Cott Cleop C VIII, f 27 r, Add 24199, f 29 r) *Beow* 2944, horn ond býman, *Ph* 134, nē býman nē hornas, *Domesdæg* 109, horn nē býman

Drinking horns appear frequently in the illuminations In the April feast of the calendar (Tib B V, Jul A VI), a servant is filling a horn from a pitcher In Cotton Claudius B IV are several pictures of banquets with drinking horns (ff 31 r, 35 r, 57 1, 63 r), and in Cleopatra C VIII, f 20 v, are found many designs of these On the Bayeux Tapestry figures drink from horns similar to those in the grave finds The Taplow Horn in the Anglo Saxon room of the British Museum holds about three pints or a half gallon, and, not being furnished with feet, could not be set down without spilling the liquor Other noble horns of Anglo Saxon date are those in York Cathedral and at Queen's College, Oxford, and the famous Pusey Horn, by which land was held (*Archæologia* XXIV, 217, Hodgetts, *Older England*, 1884, pp 105 f) Sharon Turner, VII, chap vi, notes among many such bequests, that two buffalo horns appear in Wynflæda's will, and that the Mercian King Witlaf gave to Croyland the horn of his table 'that the elder monks may drink thereout at festivals and remember the soul of the donor'

15 1-3, 7, 11 To the adornments of the horn the magnificent specimen in the British Museum from the Taplow excavations of 1883 gives ample evidence (Hodgetts, *Older England*, pp 105 f, 'The Horn') The mouthpiece is rich with silver gilt [15 2^b, *golde ond sylfre*], which is elaborately ornamented, and its other mountings are bronzed I observe in the same case many silver tabs from drinking-horns, engraved with human heads Sharon Turner, VII, chap vi, notes the mention in Dugdale's *Monasticon* (1655), p 40, of 'three horns worked with gold and silver' Schultz, *Das hofische Leben*, 1879, I, 324, cites from *Horn et Rimenhild*, l 4152, a description of a golden drinking-horn richly adorned with precious stones

15 2 *golde ond sylfre*. Cf *Gen* 1769, *golde ond seolfre*, so *Ps* 113 12

15 3 *Hwīlum weras cyssað* Cf 31 6, *mec weras ond wif wlonce cyssað* (*cup* or *cross*), 64 4-5 *mec cysseð esne* (*beaker*)

15 4-7 For the use of the horn in war, see the discussion above, and note such passages from the poetry as *Beow* 1433, *gūðhorn galan*, 1424-1425, *horn stundum*

song | fūslic f[yrð] lēoð (cf 15 13, fyrðsceorp, 80 2, fyrðrnaces gefara) Our riddler in *Rid* 15 4-7 emphasizes the use of the war horn, both on land and sea, for it is certainly not the *hornsap* of *Andreas*, 274, as Dietrich supposed, that he has in mind (ll 6a-7) Horns were frequently blown at sea In one of the pictures of the Bayeux Tapestry, a figure in the stern of a ship sounds upon a horn, and in the *Forrnanna Sagur* II, 300, King Olaf signals with a horn to his ships The *on herges ende*, 80 8, and the several references to the horse on which the horn is borne (15 5-6, 14, 80 7), suggest that the poet is thinking not of the trumpeter but of the leader of the troop Cf, however, *El* 53 f

Werod was on tyhte,
hlēowon hornboran, hrēopan friccan,
mearh moldan træd, etc

15 6 merehengest The word—indeed the whole passage, with its suggestion of fighting by land and sea—suggests the comment of Merbach, *Das Meer* etc, p 33 'Unter den Umschreibungen die aus dem Drange nach möglichst poetischer Bezeichnung des Schiffes hervorgegangen sind, fallen vor allem diejenigen ins Auge, die, kühn personifizierend, das Schiff als Flutenross darstellen Es ist dies wieder ein Punkt, wo im Geiste der angelsächsischen Dichtung Krieger- und Seeleben sich berühren wie der Krieger auf ungestumem Streitrosse zum Kampf ausreitet, so der Seefahrer auf unbandigem Wogenrosse zum wilden Streit mit Wind und Wellen' Merbach cites as synonyms *brimhengest* (*And* 513, *Run* 47, 66), *sundhengest* (*Chr* 853, 863), *wāghengest* (*El* 236, *Gu* 1303), *farōðhengest* (*El* 226), *merehengest* (*Met* 26 26), *sāhengest* (*And* 488), *ȳbmeark* (*Whale*, 49, *Chr* 864), *sāmeark* (*El* 245, *Whale*, 15, *And* 267), and *lagumeark* (*Gu* 1306)

15 8-9 See note to *Rid* 80 3-5, where this motive is treated In MS Harl 603, f 51 r, a maid fills a drinking horn from a pitcher

15 10 Dietrich says (XI, 464) of this line 'Dunkel ist v 10 ein gebrauch wonach es *bordum behlȳþed* ist, ich betrachte dies als denom part von *hlēoð* = *hlēowod* (schutz), von bretern beschützt konnte das horn auf dem gibel heissen [*Rid* 88 24], wenn *hēafodlēas* los vom haupte sein kann, möglich aber dass dies gestumpft bedeutet und dann an ein mit holz eingefasstes hornernes gerath zu denken ist, vielleicht an hornerne figuren des bret- oder schachspiels, *gomen on borde*, c Ex 345, 6' Thorpe, *Cod Ex*, p 527, defines *behlȳþed* as 'deprived of comrades' (*gehlȳþan*) Grein, *Spr* I, 87, associates *behlȳþed* (*behlēðed*?) with *hlēða*, 'prædator' (Cot 170), and translates 'spoliare,' 'privare' In *Dicht* he renders 'des Bortenschmuckes beraubt' Brooke translates (p 127) 'bereft of covers,' and thus comments '*Bordum* I do not take to be "on the tables," but *bordum behlȳþed*, robbed of my covers, of the round tops like shields which shut down on the drinking horn, and were, because they were adorned with jewels and gold figures, wrenched away by the plunderers' B-T s v renders 'deprived', and so also Sweet, Brougham (Cook and Tinker, *Select Translations*, p 72) 'solitary upon the board' There seems to be no doubt that [*on*] *bordum behlȳþed* *hcgan* is an exact antithesis of *hongige hyrstum fratwed on wāge* (15 11-12) 'Sometimes' says the Horn, 'I shall be stripped on the tables, sometimes I hang

adorned with ornaments on the wall' Our riddle is full of such contrasts (ll 5-7, 16-19) For *bord*, 'table,' see 88 23, 24

15 11 *hyrstum frætweð* Cf 54 7-8, *wonnum hyrstum | foran gefrætweð*, 32 20, *frætweð hyrstum* See also 15 2-3, 7

15 12 *whitig on wāge* Cf *Beow* 1662, on *wāge whitig*, *And* 732, *whitig of wāge* Sarrazin says (*Beowulf Studien*, p 119) 'In dem Ratsel ist der Ausdruck sehr passend auf ein gold- und silbergeschmucktes Trinkhorn angewendet' The *Beow* passage is discussed by Wulker (*Anglia* XI, 537) and Kail (XII, 38) — *þær weras drincað* Cf 21 12, 56 1, 57 11, 64 3, 68 17

15 13^a *fyrðsceorp* '*Scorp* bezieht sich allgemein mehr auf die Kleidung hilde sceorp (*Beow* 2156), *wæron hie on gescirplan scipfērendum eorlas onlice* (*And* 250), daher *gescyrpan* = "vestire," "ornare" (*Met* 15 2), dann aber auch allgemein für "Ausrüstung," "Schmuck," z B *fyrð sceorp* (*Rid* 15 13), *heoru sceorp* (*Har* 73), [*Gn Ex* 127, *sigesceorp*], *sceorp tō frīðscipe* (Schmid, *Gesetze*, Anhang III, 1), *fugla cynn fīðerum gescyrped* (*Ps* 148 10)' (Lehmann, *Germania* XXXI, 494-495) *Fyrðsceorp* is rendered by Grein, *Sp* I, 362, 'ornatus bellicus' Brooke (p 127) translates 'a fair thing on wayfaring', and adds in a note 'Literally, "a fair war ornament" I have translated it as above, because I want to give, in this place, the force of "fyrd," which is the militia, and here, I think, the levy en masse of the population for a war expedition—the horn is part of the war-material, part of the ornamented things used in the Fyrd' Cf *Beow* 1424, *horn stundum song fūslic fyrdlēoð*, *Epistola Alexandri*, 252, *Ðā hēt ic blawan mīne bȳman ond ðā fyrd faran*, *Rid* 80 2, *fyrðrīncas gefara*

15 17-19 In the *Laws* the horn is the greatest enemy of the thief See *Laws of Wihtrēd* § 28 (Schmid, p 18) 'Gif feorran cūmen man oððe fremde būton wege gange and hē þonne nāwþer ne hrīme, nē hē horn ne blāwe, for þeof hē brū tō þio fianne oððe tō slēanne oððe tō ālȳsenne' Our riddler has in mind the *hrēam* or 'hue and cry' Penalties are pronounced against any one 'gif hwā hrēam gehȳre and hūne forsitte,' etc (Canute, II, 29, § 1, Schmid, p 286) Cf Canute, I, 26, Schmid, p 268, 'wāc brū se hyrde funde tō heorde, þe nele þā heorde mid hrēame bewenan gyf þær hwylc þēodsceaða sceaðrian onginneð' [15 19^a, *fēondsceaþan*] The Anglo-Saxon laws for the recovery of stolen property [15 18] are discussed by Schmid, p 636, s v 'Nachsuchung nach gestohlenem Gut' One recalls the hue and-cry after the fox in the *Nonne Priestes Tale*, B 4588-4589

Of bras they broghten bemes and of box,
Of horn, of boon, in which they blewe and powped.

RIDDLE 16

Dietrich's answer, *Broc* 'Badger' (XI, 465), was accepted by Prehn, Brooke (*E E Lit*, p 142), McLean (*O E Reader*, p xxx), Cosijn (*PBB* XXIII, 128), and queried by Trautmann Walz, *Harvard Studies* V, 261, objects that the badger has not a white throat, nor is he swift footed, and suggests *Igel*, 'Porcupine' (cf 1 3, *beadowāpen*, 1 28, *hildeþilum*) But the habits of the creature of the riddle are totally unlike those of the porcupine or hedgehog, and very like those of

the badger, as a comparison of the text with Bell's account of the animal (*infra*) shows. A hedgehog does not work a way with his feet through a steep hill (16.18 f.), nor does he reach through the roof of the hill (16.27). *Rid* 16 has nothing in common with the spirited 'Kelduswīn' (Hedgehog) riddle of *Islenskar Gatur*, No. 680, and is not in the least indebted, as Prehn, p. 178, would have us think, to Symphosius 21, *Talpa*, nor save in the darts (28 a) to Sym. 29, *Erinus* 'Incolumi dorso telis confixus acutus'. Holthausen points out (*Engl. Stud.* XXXVII, 206-207) certain parallels between *Rid* 16 and a Hedgehog (*De Hystrix*) poem of Claudius Claudianus (*Carmina*, Leipzig, 1879, II, 152 f.), but these (*infra*) do not seem to me sufficient to sustain Walz's solution.

In the Glosses, *broc* is usually rendered by 'taxus vel meles' (see WW 119, 2, 320, 10, cf. Jordan, *Die altenglischen Säugetiernamen*, p. 43), and the treatise 'Medicina de Quadrupedis' (*Lchd* I, 326, 11) thus describes it 'Sum fyferfēte nyten is þæt wē nemnað taxonem þæt ys broc on englisc'. Alexander Neckam, *De Naturis Rerum*, cxxvii (Rolls Series, 1863, p. 207), thus describes the badger's building and his departure from his home on account of the enmity of the fox 'Taxi mansiones subterraneas sibi parant labore multo. Unum enim sibi eligunt taxum terrae pedibus ipsorum effossae vectorem et oneri tali ex longa consuetudine idoneum. Supinatur quidem, et crinibus extensis et erectis, super ventrem ipsius terra effossa accumulatur. Oneratus satis per pedes ab aliis exportatur, tociensque labor assumptus iteratur usque dum capacitas domus habitatoribus suis sufficiat. Latitans interim in insidus animal dolosum, vulpem loquor, sustinet usque dum mansio subterranea parata sit, et tempus absentiae taxorum sibi reputans idoneum, signum turpe inditum hospitum novorum ibidem relinquit. Revertentes melotae, lares proprios indignantur inhabitare et alias sibi construentes aedes, foedatam domum foedo hospiti sed praedoni relinquunt'. Bell, *British Quadrupeds*, 1874, pp. 158 f., thus describes the Badger or Brock (*Meles Taxus*)

'Its favorite haunts are obscure and gloomy, it retires to the deepest recesses of the woods or to thick coppices covering the sides of hills [16.18, 21, 27], and there with its long and powerful claws digs for itself a deep and well formed domicile consisting of more than one apartment [cf. 16.17-18]. The badger is endowed with astonishing strength of jaws. It also possesses great general muscular power, and these means of inflicting injury with the defensive coat of mail render him a formidable enemy to attack or cope with. The burrow is usually a round horizontal hole or tunnel, the end of which is turned upwards abruptly for about a foot, and the vertical part of the hole leads into a rounded excavation of just sufficient size for the animal to lie coiled up in' [16.7 f.]

'The intricate passages and crevices in quarnes, while they furnish to this animal a commodious retreat, afford also an efficient means of defense against the entrance of dogs, which in their attempt to dislodge the badger often get fixed between the stones and perish' [16.8-11, 24 f.]

Bell thus pictures the animal (p. 166) 'Feet very hairy, particularly the hinder ones with five toes on each armed with strong curved fossorial claws [16.17]. Hair of body long, loose, and of three colors, — white, black, and reddish, the union

of which produces a rich gray Head white excepting a band of black commencing between nose and eye, and extending backwards Lower jaw, throat, breast, and belly, the interior of all the legs and the feet, black, the back, shoulders, and rump, reddish gray, the sides and tail, light gray' The Anglo Saxon animal is white and reddish gray [16 1-2]

Brooke says (*E E Lit*, p 142) 'Once more, on this beast life in the literature of the woods, we are placed on the edges of the hills where the badger has his hole, and Cynewulf throws himself as fully into the life and passions of the animal for his home and children as he does into the eagerness of the hunter It is in these short poems — in this sympathetic treatment of the beasts of the wood, as afterwards of the birds, in this transference to them of human passions and of the interest awakened by their suffering and pleasure — that the English poetry of animals begins'

Herzfeld, pp 10-12, and McLean, p xxxi, note that in this riddle we have a remarkable number of *hapax legomena*, in this case compounds not found elsewhere 10, *geoguðcnōsl*, 13, *for himōd*, 17, *feðemund*, 23, *wælhweþ*, 24, *nīðsceaþa*, 26, *gegnpæð*, 29, *lāðgewinna* And yet the word use has much in common with the vocabulary of *Rid* 17, 18

16 3 *beadowæpen* Cf 18 8, *beadowæpnum*, 16 28, *hildeþilum*, 18 6, *hyldæpýlas*, 16 5, 18 8, *ordum*

16 3-4 Holthausen, who reads *hēr swylce sw[īn]e*, compares Claudian, *De Hystrice*, 5 f

Os longius illi

Assimulat porcum Mentitæ cornua saetae

Summa fronte rigent

Parva sub hirsuto catuli vestigia dorso

This, it is true, accords remarkably with Holthausen's reading of the text, but as that involves the change of the MS *swē* to *sw[īn]*e, and the omission of *hlīfiath*, we are justified in rejecting it I accept the reading of Zupitza and McLean, because that alone meets the demands of the meter without change or elimination, because *swē* is supported by the only possible substitute in 10 6 for MS *snearlīce*, *suē ārlice*, and by *Leid* 11, *suā*, and because, as McLean points out, such comparisons as this to a sow are very rare in Old English poetry Translate 'Hairs stand on my back just as (*swilce swē*) on my cheeks two ears tower over my eyes' The sow of the editors thus goes out of the story

16 6^a *in grēne græs* Barnouw, p 219, remarks the absence of the emphatic article in this place in a riddle which on other grounds he has classed as very old, and contrasts 36 1, *se wēta wong*

16 6^b Cf 16 11, *him biþ dēað witod* (Jansen, p 95, notes the epiphora and the resulting strophic effect), 21 24, *mē bið forð witod*, 85 7, *mē bið dēað witod*

16 8 *wælgrim wiga* Cf 16 10^b, *gast*, 16 23^a, *wælhweþes*, 16 24^a, *nīðsceaþa*, 16 29^a, *lāðgewinnnum* Dietrich says (XI, 465) 'Sein feind der ihn kriechend aufspurt, und mit dem er vor der andern rohre seines baus die kampfbegegnung mit scharfer kriegswaffe, seinem gebiss, aufnimmt, ist der fuchs, oder auch der dachshund' — *wīc būge* Cf 8 2, *þā wīc būge*, *Gu* 274, *þe þā wīc būgað*

16 11 **him** Cosijn, *PBB* XXIII, 128-129, refers *him* to *geoguðcnōsle*, — 'sonst ware die flucht des dachses ganz unmotiviert erst später fühlt er sich sicher' So Grein, *Dicht*, and Brooke, p. 142, 'death is doomed to them'

16 13^b **fīeame nergan** So *Gen* 2000 Note the rime in this line

16 15^a Grein, *Dicht*, translates 'ihn tragt die Brust heran,' and explains, *Spr* I, 141, 'er kriecht auf dem Bauche'

16 19^b **feorh genergan** For many examples of the phrase *feorh (ge)nergan*, see *Spr* I, 296

16 21 **on dēgolne weg** Cf Earle, *Charters*, 239, 18, on broccholes weg — **pyrel** As Madert shows, p. 36, *pyrel* is found in the *Riddles* with long and short *y* It is short here and in 72 8, *purh pyrel bea le*, and 81 11, [*on*] *pyrelwombne*, while it is obviously long in 45 2, *foran is þvrel*, and 91 5, *hundan þvrel* See Sievers, *PBB* X, 487, *Gr* 3, § 218, 1

16 22 **swæse ond gesibbe** Cf 27 21-22, *frēonda | swæsia ond gesibbra*, *Gen* 1612, *frēondum swæsum ond gesibbum*

16 24 f Holthausen compares Claudian, 18 f

Crebris propugnat jactibus ultro
Et longe sua membra tegit tortumque per auras
Evolat excusso nativum missile tergo,
Interdum fugiens Parthorum more sequentem
Vulnerat, etc

The likeness is not convincing I believe, with Dietrich and Brooke, that the darts of war are the badger's teeth

16 24 **nearwe stige**. Cf *Beow* 1410, *stige nearwe*

16 25 **tōsæleþ** Only here and 17 5

16 28 **purh hēst hrīno**. Cf *Gen* 1396, *hæste hrīnan*

RIDDLE 17

Dietrich's answer to this riddle (XI, 452), 'Anchor,' is unquestionably correct Its source is found in Symphosius 61, 'Ancoia'

Mucro mihi geminus ferro conjungitur unco [17 8, *steort*]
Cum vento luctor, cum gurgite pugno profundo [17 1-2]
Scrutor aquas medias, ipsas quoque mordeo terras [17 2-3]

All these motives are expanded in the Anglo Saxon, but, as Dietrich well says, 'der gegenstand des rathsels ist nicht mehr sache, er ist ein kampfes und sieger wider die elemente, seine feinde, er ist rein ein held geworden' Heusler, *Zs d V f Vh* XI, 127, compares with the English riddle the spinted Gáta 6 of *Her varar Saga*

Hverr er sjá hinn mikli,
er mǫrgu ræðr,
ok horfir til heljar hálfar?
Qldum hann bergr,
en vǫð 1qrð sakask,
ef hann hefir ser veltraustan vin

The riddle of Symphosius is found in popular form in the mediæval German version of the Apollonius story (Schroter, pp lxxv, 66 f), and suggested to Scaliger the theme of his fine Latin riddle (Reusner I, 175)

Magna, bidens, apridens, dentes fero parva quaternos,
Ingens pro digitis annulus in capite est
Quum teneo dominam, nihilominus illa movetur,
Et quum non teneo, magna avis atra volat

17 1-4 Sievers (*PBB* XII, 457) regards these lines as interesting examples of the 'schwellerers'

17 2 *sæcce* Thorpe, Grein (*Spr* II, 394) and Bosworth Toller regard this as 1st sg pres ind of *sæccan*, 'to contend', Grein (*Dicht*) and Brooke (*E E Lit*, p 178) doubtfully as 'See ned' or 'sea tangle' Either is a *hapax* It is merely the Northern form of 1st sg pres ind of *sacan* (cf *Mark* xiv, 31, *atsace*, Lind, *onsæcco*), which is here retained for the sake of the meter Conversely, see *tō sace* for *tō sæcce*, 21 6

17 3 *ȝhum peahht* So 11 4

17 5 *tōsæleð* Compare 16 25^b, *tōsæleþ* Is it not more than probable that our riddle intended a word play, as *sælan* is frequently employed for the making fast of a ship (*Chr* 863, *Beow* 226, *El* 228)? Compare Merbach, *Das Meer in der Dichtung der Angelsachsen*, p 36

17 8 *steort*. Weinhold (*Altnordisches Leben*, 1856, p 13) remarks 'Als Anker benutzte man, wie die Deutschen in ältester Zeit, Senksteine die von einem Tau umschlungen, das in eingeschnittne Rinnen festgriff, auf den Grund gelassen wurden Erst später verdrängte im alten Scandinavien der metallene Haken (Kraki) den Stein' *Steort* corresponds to the *muco* of Symphosius

17 10^a *fæste gehabban* To the use of the anchor there are many references in the poetry *Beow* 302-303, scip on ancre fæst, *Beow* 1919, scip oncerbendum fæst, *El* 252, ald ȝðhofu oncrum fæste, *Chr* 863, ealde ȝðmēaras ancrum fæste, *Whale*, 13-14

ond þonne gehȳdaȝ hēahstefn scrū
tō þām unlonde oncyrrāpum

Ancor-man is the gloss to *ancorarius* or *proreta* (*Ælfric, Gloss* 83, WW 166, 7) It is this seaman whom Aldhelm describes in the *De Laudibus Virginitatis*, § 2, Giles, pp 2-3 '[Navis] instanter hortante proreta et crepante naucleri portisculo spumosis algosisque remorum tractibus trudit' Several references to the dropping of anchors are found in the *Encomium Emmae*, Pertz, 1865, p 8 (*Scriptores Rerum Germanicarum* III)

RIDDLE 18

Dietrich (XI, 465) suggests 'Ballista,' but later (XII, 237) adopts Professor Lange's solution, 'Burg,' which Prehn supports (pp 270-271) As I have shown (*M L N XXI*, 100), this riddle is certainly a companion-piece to *Rid* 24, 'Bow,' and forms with it one of the many pairs in our collection Both objects swallow and spit out terror and poison (18 7-9, 4, 24 8-9), from the belly of each fly deadly

darts (18 6, 24 12), each is servant of a master (18 5, 24 6) Indeed, a half-line of one poem (18 6^a) appears practically unchanged in the other (24 12^b) I find this companion weapon to the 'Bow' in Dietrich's first solution *Ballista*, which, as I have pointed out (*W L N* XVIII, 104), is elsewhere in riddle poetry associated with *Arcus* The latter says of its fellow warrior (Scaliger's enigma, Reusner I, 172)

Altera mi similis cognataque litera majus
Edit opus sapiens, tectus utraque cave

This answer caps our query at every point Isidore tells us of the *Ballista* in his *Origines* xviii, 10 'Torquetur enim verberare nervorum et magna vi jactit aut hastas aut saxa' From the many Roman references in Marquardt und Mommsen's *Handbuch der Römischen Alterthümer*, 1884, V, 522-524, and from many mediæval examples in Du Cange's *Glossarium*, s v, one gathers that not only darts and rocks, but beams and bolts of every sort were cast from the huge engine So our riddler's chief motives, the varied contents of the creature's belly (18 2^b-3, 7-10) and the casting forth thence of 'spear terror' (18 4^a, 6), are well sustained Illustrations and descriptions of the *Ballista* in Baumeister, *Denkmäler*, s v, in Yule's *Marco Polo* II, 122, in Marquardt, and in Schultz, *Das höfische Leben* II, 327, support the mention in *Rid* 18 of the subject's 'mouth' and 'belly', and the cords with which it was wound ('*Ballista funibus nervinis tenditur*') may perhaps be 'the inclosing wires' of line 2 a Lines 3 a, *dryhtgestrōna*, and 10, *wombhord wlitig wloncum deore*, seem to me to express admirably that joyous pride of the Anglo Saxons in their war-weapons of which our riddles are so full, and the last line is of characteristic grimness when applied to an engine of destruction

Above *Rid* 18 in the MS are two runes, B with the L above it If B refers to *Ballista*, may not L represent its Anglo-Saxon equivalent (*staf*) *lūþe* (*Spr* II, 183)? As Miss Keller's references show (*Anglo Saxon Weapon Names*, p 119), *funda* is glossed by *lūþ(e)re* and *fundibulum* or *ballista* by *staf* *lūþ(e)re* in the *Glosses* (WW passim, Bede, *Eccel Hist* IV, 13, 304 25) Miss Keller infers (p 65) that huge hurling machines were unknown, on the negative evidence of a passage in the translation of Orosius (*infra*), but shows that the sling or staff sling (pp 62-63) was in common use among the older English

Heyne, *Die Halle Heorot*, p 19, doubts the existence of great hurling machines in Anglo-Saxon times 'Für Schleudermaschinen nach Art der römischen Catapulten und Balisten kommen auch einheimische Namen vor (*bolt*, "catapulta", *stearu*, "balista", "balista," *gelocen bocce*), aber zweifelhaft konnte ihre allg. meinere Verbreitung nach den Worten sein, mit denen König Ælfred, der Uebersetzer des Orosius, der Balisten gedenkt und die ganz den Eindruck machen als ob er etwas Fremdes schildere ["palistar" for "balista," Orosius iv, 6, p 399], þā hēt hē mid þām palistar mid þām h̄y weallas bræcon' But both the *catapulta* and *ballista* are repeatedly mentioned in Abbon's account of the siege of Paris by the Danes, whose methods of warfare in 885 could not have been more advanced than those of the English (see Abbon, *De Bellis Parisiacae Urbis*, lib 1, 205 f, Pertz, *Scriptores Rerum Germanicarum* I, pp 13 f) In the Saga of Sigurd, chap 11 (Laing IV, 127), a *ballista* is used in battle, but this is as late as 1110 A D

In Trautmann's solution 'Oven' (*Anglia*, Bb V, 48, BB XIX, 180 f) he is led into fourfold error (*MLN* XXI, 101). He ignores entirely the riddle's relation to its mate, *Rid* 24, since this association in war cries out against his answer. He changes the text to fit his meaning (see 1 b, 11 a). He hunts words and phrases beyond all bounds of riddle fantasy (4 a, 8-9 a). And, finally, he seeks unsuccessfully to establish certain likenesses to *Rid* 50, which he asserts without proof to be 'Oven'. Holthausen follows Trautmann (*Anglia*, Bb IX, 357), and affirms without a vestige of proof 'Die B rune am rande natulich bedeutet *bæc ern* oder *-hūs*'. Trautmann believes that the presence of the runes B and L shows that the scribe was hovering between two solutions.

18^{1b} *mīnre heorde* For this MS reading, which Grein, *Dicht*, renders 'meiner heerde,' Trautmann proposes *mīnra heorde*, and translates 'ein huter der meinen,' merely because the transmitted phrase does not accord with his interpretation. As a genitive dependent upon *mundbora*, it is perfectly intelligible, and no change seems necessary. *Heord* in the sense of *grex* or *familia* is very common (*Spr* II, 68).

18^{2a} *eodor wīrum* This reading of Thorpe and Trautmann seems preferable to Gn, W *eodorwīrum*, which is found nowhere else. Perhaps Trautmann is right when he suggests, 'Das wort *eodor* gebraucht der dichter listig in zweifachem sinne in dem von *mundbora*, 'schutzherr' (*eodor Scyldinga*) und in seiner eigentlichen bedeutung 'einschliessender raum'. Such word plays appear in the *Riddles* (32 14, *on wonge*, 38 7, *blæd*, 73 22, *on hæfte*, 93 22, *blace*). Old Norse poetry abounds in such double meanings (see *Skáldskapar mal*, § 74, *Snorra Edda* I, 544).

186 Cf *Sal* 25-28

	worpað hine dēofol
on dōmdæge	draca egeslice
bismorlice	of blacere liðran
irenum aplum	

In *Hpt Gl* 425, 13, the *phalarica* is a burning arrow shot from an engine, and *stānas* (446, 29) are included among the weapons of war.

188-9^a 'The brown war weapons, bitter points, dire poison spears' are regarded by Trautmann as the fuel, 'the logs and coals thrown into an oven'. Dietrich comes nearer the truth with the suggestion that the poet is thinking of 'die gesammte waffenfähige mannschaft des burgbezirkes' or perhaps of the darts cast into the city by the enemy. I believe that the riddler has in mind the missiles of every sort thrown from the ballista.

189 *ǣttorsperum*. For a discussion of poisoned weapons see note to 249.

1810^b *wloncum dēore* In *Run* 81, *eldum āyre* refers to the use of the Ash as a weapon.

1811^a Trautmann condemns *men gemunan* because it has only 'drei takte,' and because it does not suit his solution. So he changes this to the unlikely *gewilniað*, to resemble 507^b. Later he argues fallaciously for his answer from this made to order resemblance. Cosijn (*PBB* XXIII, 129) has suggested [oʃt] or [bæt], but Herzfeld, p. 49, has pointed out the occurrence of the type $\angle \times | \cup \times$ in the first half line in the *Riddles* (47 6, *īam ond nefu*, 93 10, *strong on stæpe*, etc.). Cf also Sievers, *PBB* X, 454, and see Introduction.

RIDDLE 19

Dietrich's solution 'Schlauch' (XI, 465), to which reference has been made, *Rid* 13 5-6, is accepted by Prehn (p 271), who fails, however, to establish any resemblance between this riddle and Aldhelm, 1, 13, vi, 8. The traits of the unknown subject — a silent mouth and a wide belly — and its place in a ship with others of its kind certainly do not limit us to a 'Leather Bottle', and Trautmann is right in querying the answer.

19^a For discussion of opening formulas, see Introduction

RIDDLE 20

As I have pointed out (*MLN* XVIII, 105), *Rid* 20 and 65 seem to be little more than fragments of the world riddle, 'A man upon horseback with a hawk on his fist,' which I have traced throughout its history in my note to *Holme Rid* No 28. In the pointless Anglo-Saxon logographs, the subject is merely stated. Three of the words in the present riddle are easily discoverable by an inversion of the runes (*Hors*, *Mon*, *Ha(o)for*), but one of the runic groups has caused much difficulty to scholars (*infra*).

20¹ Hicketier (*Anglia* X, 593) would read *somod* before and not after *ic seah* (Gn), 'because *Rid* 19 is mutilated at the close and this lacuna is here continued'. But there are two objections to this reading: *Rid* 19 closes with the usual sign, and *somod ic seah* is a faulty verse.

20² Notice that the masculine adjectives *hygewloncne*, *hēafodbeorhtne*, qualify the neuter *Hors*. *Hēafodbeorhtne* doubtless bears the same idea as *Beow* 1036, *mēaras fætedhlēore*.

20³ Cf 75, *Ic swiftn egeah on swaþe fēran* | DNUH

20⁴ *hildeþrȳpe*. The word occurs only here, but compare 65 4, *þrȳpa dæl*, þE(gn).

20 5-6 MS *rād* | AGEW. These words have received much tinkering from scholars. The reading of Thorpe, Ettmüller, and Dietrich, *rād* NGEW = *rād-wegn* (*wagn*), has two strong grounds of favor, — that it necessitates no very violent change of text (the confusion of runes A and N being a natural error), and that the word thus derived occurs elsewhere (Orosius, vi, 30, Sweet, 280, 13). But it is also open to two strong objections — that it is unfitted to the context (a 'chariot' is not borne on the back of a horse) and that it has nothing in common with the problem's counterpart (*Rid* 65) or with the treatment of the theme in riddle history. Grein's reading, *rād* (= R)AGEW = *gār* [*wōd* R]EW involves too great forcing of the text to deserve serious consideration, while the suggestions of Hicketier (*Anglia* X, 593), *rand* WOEP (corrupted to NGEW, by the association of *þēow* and *þegn*, and then to MS AGEW), and Trautmann, *gār* WOEP, are open to the same objection — *þēow* is an abortive product, and moreover is not fitted to the context, for it is well known that horses were used in Anglo-Saxon times only for the chariots of the rich or as steeds of the upper classes (cf 23 2, 65 2) and that no *þēow* was ever mounted. Hicketier proposes also *nagledne* *ra[n]d*, but his protests against *nagledne gār*, 'the nailed spear,' are

based upon ignorance, for we meet the expression in the *Heland*, 5704, *negild spei* (see Chaucer, *Knights Tale*, A 2503, 'nailing the spears') In the Anglo Saxon illuminated manuscripts (see Wright, *Domestic Manners*, p 74) the rider almost always carries a spear 'It is noted of Cuthbert in Bede's life of that saint that one day when he came to Mailros (Melrose) and would enter the church to pray, having leaped from his horse, he gave the steed and his traveling spear into the care of a servant' Cosijn (*PBB* XXIII, 129) would read *ī ād(R)AG, W (Wynn), E (Eh)* Thus are evolved not only the desired *gār* (by inversion), but *wynn eh*, 'joyous horse,' a creature which finds some excuse for being in *Runic Poem* 55

<i>Eh</i> byð for eorlum	æþelinga <i>wyn</i> ,
hors hōfum wlanc,	ðær him hæleþ ymb
welege on wicgum	wrialaþ spræce,
and biþ unstyllum	æfre frōfur

Holthausen (*Bb* IX, 357) follows on the same track, but suggests for WE *wynnE* = *wynne* [see *Runic Poem* 22, *wynne*] Cosijn's reading fits the context, and is supported not only by the Runic passage cited but by such compounds as *wyn-bēam*, *wyn burg*, *wyn candel*, *wyn-mæg*, etc (*Spr* II, 758-759) Moreover, in the Riddles, runes make a threefold appearance through their names (43 8-11, *Njā*, *Æsc*, *Ācas*, *Hægelas*), as letters (so 20, 65, and 75), and finally as symbols of things (91 7, *mōd W* = *mōdwyn*, heading of *Rid* 7, *S* = *sigel*, etc) But despite these positive arguments, which Cosijn does not present, his reading strains credulity in many ways it is highly improbable that in a single group of five runes three different functions of them should be found, it is equally unlikely that such a group would present not one thought as elsewhere, but two such totally different ideas as 'spear' and 'joyous horse', it is still more unreasonable to assume that such a departure in thought could occur within one half line, 20 6^a, and, finally, it is quite unnatural to suppose that the riddler would abandon his method of inversion (see *Rid* 75) that he has employed consistently in the three other groups of this runic problem (another method is pursued with like persistence in 65)

Trautmann's view (*Anglia*, *Bb* V, 48) that 20 5^b *rād* represents an original *gār*, is founded upon his fatally simple method of substituting any desired word for that in the text Likewise in his reading of the runes (*supra*) the MS is honored only in the breach

Now let us solve this problem according to the rules of the game The conditions imposed upon us are two (1) the runic letters must be read backward as elsewhere in the riddle, (2) thus combined, they must form but one word And here are our letters *rād*(= R)AGEW Inverted, they read *wegār*, — no impossible form, since *wīgār* and *wegur* appear instead of *wig-gār*, 'lance,' in WW 143, 12-13 '*wīgār*, lancea, *wegures gewrið*, amentum' It is needless to point out that this furnishes the very meaning demanded both by the context and by our riddle's counterpart, *Rid* 65 6 It satisfies all the conditions Our form, *wegār*, which may be explained either by phonetic change, as in the *Vocabularies*, or by a confusion of runes, is one of the appositives of *hildebrýbe* (20 4) The passage may be thus rendered 'He (the horse) had on his back strength in war (or "war troop"), a man and a nailed war-spear'

20 7-8 Hehn (*Kp u Ht*, 1902, pp 368-374) discusses the *Falkenjagd* or chasing of other birds by the kite, hawk, and falcon 'Hawking is not a Teutonic invention, but was learnt by the Germans from the Celts, and at no very distant period either [On the other hand, Jacob Grimm has devoted a whole chapter of his *History of the German Language* to hawking, setting forth the ruling passion for this kind of chase in passages from the poets and other authors of the Middle Ages, and placing the origin of the custom in the earliest prehistoric times of the German race] Hunting as an art is a national trait of the Celts It is another question whether the Celtic nations that surrounded the Germanic world on the south and west invented hawking or only developed the art, and, in the last case, whence they originally derived it' Traces of its origin are noted by Hehn not only in Thrace, but on the very borderland of India 'During the Middle Ages hawking flourished all over feudal Europe [see also Schultz, *Das hofische Leben* I, 368], it spread from Germany and Byzantium to the East and nations of Asia, and was practiced by electors and emperors, emirs, sheiks, and shah, down to the nomads of the steppe and the Bedouins of the desert Marco Polo found hawking the fashion in the capitals of Mongolian princes as far as China'

Whitman (*Journal of Germanic Philology* II, 170) identifies the *wealhhafof* or foreign hawk (cf WW 132, 36, 259, 8, 406, 20, 514, 12, etc), with the peregrine falcon (see Swaen, *Herrigs Archiv* CXVIII, 388) 'Falconry was a sport very popular among our Anglo Saxon forefathers The exact date of the introduction of falconry into England is not known, but about the year 750 Winifred or Boniface, then Archbishop of Mons, sent Æthelbald, King of Kent, a hawk and two falcons, and Hedibert, King of the Mercians, requested the same Winifred to send him two falcons, which had been trained to kill cranes' (Warton, *Hist Eng Poetry*, 1840, II, 405) For the history of the sport of hawking among the Anglo-Saxons, see Sharon Turner, VII, chap vii, and Strutt, *Sports and Pastimes*, 1903, pp 22 f

Whitman, l c, notes the discussion of hawking in Ælfric's *Colloquy* (WW 95, 12 f.) and compares *Craft* 81, *Fates*, 86, *sum sceal wldne fugol wloncne ætemian | heafoc on honda*, etc, *Mald* 7 See also *Rid* 25 3, 65 3, 5

Sievers' discussion of the runes HA(O)FOC (*Angla* XIII, 7) has been considered in the Introduction

RIDDLE 21

Dietrich's answer, 'Sword' (XI, 465), which is accepted by Brooke (p 122), and rejected by Trautmann, who suggests (*Angla*, Bb V, 49) 'Hawk,' is undoubtedly correct, being confirmed by every motive of the problem, — the adornments of the warrior, his dependence upon his lord, his grim work of death, his lack of an avenger, his celibacy, his hatefulness to women Prehn, as usual, has not succeeded in proving (pp 184 f) the indebtedness of the Anglo Saxon to the Latin riddles of like subject (Aldhelm iv, 10, Tatwine 30, Eusebius 36) The chief motive of Aldhelm, and the entire theme of Tatwine, who follows him, —

the relation of the sword to its house, — is not found at all in the English problem where the sheath is a corslet (213), while the bloody labors of the weapon in the hand of the fighter are the inevitable outcome of the subject, and are handled by Aldhelm and Eusebius in a manner very different from that of our riddler. There is hardly even coincidence of fancy between Eusebius 363 — 'sed haec ago non nisi cum me quinque (1 e digiti) coercent' — and *Rid* 2113, *healdeð mec on heapore*, etc. This riddle has much in common with other enigmas of the Anglo-Saxon collection.

'The sword was the special weapon of all the nobler sort. It was also the noblest of all the pieces of armor, and it was fame for a smith to have forged one that would last, because of its fine temper, from generation to generation. Cynewulf conceives it as itself a warrior, wrapped in its scabbard as in a coat of mail, going like a hero into the battle, hewing a path for its lord into the ranks of the foe, praised in the hall by kings for its great deeds, and mourning, when the battle is over, for its childless desolation, for the time when it was innocent of wars, for the anger with which the women treat it as the slaughterer of men' (Brooke, *E E Lit*, pp 121-122).

211^b *on gewin sceapen*. The same phrase, indeed almost the same line, is used of another weapon, the Bow, in 242.

212 *frēan mīnum lēof*. So 802^b. Another weapon, the Ballista, tells us (185^b), *frēa þat bihealdeð*. So both Sword and Bow are controlled by a *waldend* (214, 246) — *fægre gegyrwed*. Cf 291, *fægre gegierwed*.

213^a *byrne is mīn blēofāg*. The grave finds (Wright, *Celt, Roman and Saxon*, 1875, p 475) show that the sheath was generally of wood tipped with metal, sometimes covered with or made entirely of leather. Miss Keller, *Anglo-Saxon Weapon Names*, p 46, notes that the chapes and lockets were sometimes gilded and even of gold. 'Occasionally the sheaths were adorned with a winding or snake pattern so characteristic of the period, and one bronze chape inlaid with figures of animals in gilt has been discovered' (*Archaeologia* XXXVIII, 84, *Horae Ferales*, 1863, pl xxvi). For construction, cf 161, *hals is mīn hwīt*.

214 *wīr ymb þone wælgim*. Cf 2132, *wīrum dol*, 715, *wīre geweorþað*, — in both places of Sword. The Book (2714) and the Horn (153) are adorned with 'wires'.

216 *sylfum tō sace*. All editors read the MS wrongly, *sylfum tō rīce*. Grein's suggestion *sige* is accepted by Brooke, who renders 'with himself to conquest'. Both the MS and the B M transcript read plainly *sylfum tō sace*. *Sace* is a scribal variation for original *sæcce* (see 429, 8829), — the second foot of a simple A-type, $\angle \times \times | \angle \times$.

216-8 *ic sinc wege*. gold ofer gearðas. So in the riddle's sequel, 716, *sē þe gold wigeð*, but in the later place the phrase is used not of the sword itself, but of him who suffers by its stroke (Rev xiii, 10). Cf 924, *gold on gearðum*.

217 *hondweorc smīpa*. The same phrase is applied to the Sword, 68.

218-10 Aldhelm (iv, 106-7) thus refers to the bloody deeds of the sword

Per me multorum clauduntur lumina letho,
Qui domini nudus nitor defendere vitam.

And Eusebius (361-3) says

Sanguinis humani reus et ferus en ero vindex
Corpora nunc defendere, nunc cruciare vicissim
Curo

The Sword speaks in 71 6, *ic ȝþan sceal*

21 8, 10 f As Lehmann points out ('Ueber die Waffen im Ags Beowulfliede,' *Germania XXXI* (1886), 487 f), the *Beowulf* is full of references to sword-hilts of costly metal set with precious stones (*Beow* 673, 1024, 1615, 1688, 1901, 2192, 2700) Elsewhere in the *Riddles* (56 14) the gold hilted sword is mentioned (see also *Gn Ex* 126, *Gold geriseð on guman sweorde*) In the Wills several costly swords with hilts of gold and silver appear as legacies Miss Keller, *Anglo Saxon Weapon Names*, p 37, cites Thorpe's *Diplomatarium*, 505, 28, where a testator mentions the sword 'þæt Eadmund king mē selde on hundtwelftan mancusas goldes and fēower pund silveres on ȝān fetelse', and 558, 10, where another leaves a sword 'mid ȝām sylfrenan hylte ond ȝone gyldenān fetels' The grave-finds furnish similar evidence of the rich beauty of sword hilts (Akerman, *Pagan Saxondom*, 1852, pl xxiv, *Collectanea Antiqua* II, 164) But, as Miss Keller notes, the laws, wills, manuscript-illuminations, grave-finds, and even the passages in the poems, prove conclusively that the sword is the weapon only of warriors of wealth and rank (see Kemble, *Horae Ferales*, 83, 84) Indeed, its possession confers distinction, cf Schmid, *Gesetze*, Anhang VII, 2, § 10, 'And gif hē begytað þæt hē hæbbe byrne and helm and ofer gyldene sweord, þeah þe hē land næbbe, hē brȝstȝcund' For interesting accounts of the sword, see Hodgetts, *Older England*, pp 1 f, Wright, *Celt, Roman and Saxon*, pp 470 f, Brooke, *E E Lit*, p 121, Bosworth Toller, pp 949-950

21 9-10 Cf *Dream*, 23, mid since gegyrwed, 77, gyredon mē golde and seolfre, *Rid* 27 13, gierende mec mid golde

21 10 since ond seolfre So 68 18, *Dan* 60

21 11 ne wyrneð word lofes This recalls the praise of Hrunting (*Beow* 1456 f), which is extolled at a feast like the sword of our riddle So in regard to the sword given by Beowulf to the Dane who had guarded his ship, we are told of the recipient (*Beow* 1902)

þæt hē syððan wæs
on meodubence mǣðme þȝ weorðra,
ȝrfelāfe

mǣneð for mengo. Cf *Wids* 55, mǣnan fore mengo in meoduhealle

21 12 þær hȝ meodu drincað Note 15 12, 56 1, 57 12, 64 3, 68 7, and the riddles of drunk (28, 29)

21 12-15 Lehmann (*Germania XXXI*, 493) notes that in the Anglo Saxon period sword, helmet, and byrnie were worn by the most illustrious warriors, even at a feast On this account bloody strife often arose, if men excited by beer taunted each other Cf *Fates*, 48 f,

Sumum mēces ecg on meodubence
ȝrrum ealowōsan ealdor oðþringeð,
were wīnsadum

The early kings, to prevent this, made stringent laws against the drawing of weapons in the mead-hall, cf Hlothar and Eadric, § 13, Schmid, *Gesetze*, p 14 'Gif man wæpn ābregde þær mæn drincen and þær man nān yfel ne dēð, scilling þān þe þæt flet āge and cýninge XII scill'

21 13 **healdeð mec on heaþore** Cf 663, hafað mec on headre

21 14 **on gerūm sceacan** Cf *El* 320, eodon on gerūm

21 15-16 **scōd frēcne** Cf *Gen* 1597, frēcne scōdon

21 17 **wæpnum āwyrged** Our riddler is here thinking of the passage in Ps clxiv, 10 The Anglo Saxon poetic version (143 11) reads *of þām āwyrgedan wrāðan sweorde*

21 17 f Roeder (*Die Familie bei den Angelsachsen*, 1899, p 81) considers the conception of the lot of the bachelor that we meet in these lines as 'eine derb sinnliche aber durchaus gesunde germanische Auffassung' With the motive of lack of vengeance compare the inability of the stag horn to wreak its wrongs upon its banesman (93 19-20) Notice the insistence upon blood-vengeance, *Beow* 1339, 1546, *Mald* 257 f

21 23 **þe mē hringas geaf** Cf *Beow* 3035, þe him hringas geaf See the description of the sword, 71 8, *hringum gehyrsted*

21 24 The idiom is found 16 6, 11, 85 7

21 25 **gūþe fremme** So *And* 1354

21 28-29 **mē þæs hyhtplegan wyrneð** Cf *Brun* 24-25,

Myrce ne wyrndon

heardes handplegan hæleþa nānum

For a discussion of the construction, see Shipley, *Genitive Case in Anglo-Saxon*, p 64

21 29-30 **mec on bende legde** Cf 4 13-15

21 33 f This is the only picture of the shrew or scold in Old English poetry, although we are told, *Gn Ex* 65, wīdgongel wīf word gespringeþ But there is no dearth of 'women weeping for their warriors dead', cf *Fates*, 46

RIDDLE 22

This 'Plow' riddle—for Dietrich's answer (XI, 465-466) has been generally accepted—has no parallels among the Latin enigmas of its day, but an analogue from the pen of Scaliger (Reusner I, 180) has certain points of likeness

Ore gero gladium, matrisque in pectore condo,

Ut mox, qua nunc sunt mortua, viva colas

Dux meus a tergo caudamque trahens retrahensque

Hasta non me ut eam verberat ast alios

The modern German and English riddles (Wossidlo 241^a, *Royal Riddle Book*, p 18) are of quite another sort

Hoops (*Wb u Kp*, pp 499-508) discusses at length early German agriculture, and points to the close likeness between the Germanic hook plow (*Hakenpflug*), as preserved in the prehistoric specimen from the moor at Døstrup in Jutland,

and the old Greek plow, of which we have many illustrations (notice particularly that on the bronze bucket from Certosa) The specifically Germanic wheel plow, 'which is not found among Romans or Gauls or Slavs but which was widely known among the Germanic races before the Carolingian times,' seems to be identical with the Rhaetian wheelplow, described by Pliny, *Natural History* xviii, 172 'Latior haec [cuspis] quarto generi [vomerum] et acutior in mucronem fastigata eodemque gladio scindens solum et acie laterum radices herbarum secans Non pridem inventum in Raetia Galliae, ut duas adderent tali rotulas, quod genus vocant *plaumorati*' It is generally agreed that the first part of *plaumorati* (according to Baist, *Wolffens Archiv* III, 285, *plau* or *ploum* *Rati*) corresponds to the West Germ *plög* (A-S *plög*, *plöh*) and the *plovum* of the seventh century Lombard law (edited by Roth, 288 (293)) The Anglo Saxons who crossed to Britain in the fifth century did not yet possess the word, which was first known to their island in the eleventh century (Hehn, *Kp u Ht*, 1902, p 556) Hoops concludes that the Anglo Saxon *sulh* (Lat *sulcus*, 'furrow', Greek *ἐλκεω*, 'to draw') indicated the old hook plow (cf *Anglia*, Bb XVII, 201, Foerste, *Zeitschrift für Romanische Philologie* XXIX, 1-18) It is noteworthy that in all the illustrations given by Hoops these early hook plows are drawn by oxen For an excellent description of the Old Norse plow, see Weinhold, *Altnordisches Leben*, p 79

Andrews (*Old English Manor*, p 253) remarks 'The plow as it is pictured and described (Elton, *Origins of English Hist*, p 116, Wright, *Celt, Roman and Saxon*, p 256, Rau, *Geschichte des Pfluges*, Heidelberg, 1845, *passim*) was of a comparatively high order composed of beam, tail, share, colter, and wheel, the latter, though clumsy and of the shape of a cart wheel, shows an advanced stage of development It was more than a disk of wood bored for an axle, it had fellow, spokes, and hub Cynewulf's description [*Rid* 22], though picturesque, adds little save the one important fact that the seed was cast immediately after the furrow was turned [*Rid* 22 6] He omits mention of the wheel, and it is not improbable that we are to see the influence of Roman civilization in the wheel which the calendar shows us It can hardly be doubted that plows of a much inferior type, similar to the primitive varieties which Rau gives in his history of the plow, were used at this time on many an English agricultural estate That represented in Harleian MS 603 has only share and tail of the simplest possible character The irons of the plow were made by the smith and the wood work by the wright The smith in the Colloquy declares that the plowman was indebted to him for the plow share, colter, and goad, and we know well the character of the smithy, where these were made, with its anvil, hammer and sledges, fire sparks and bellows'

The illuminated manuscripts are at variance regarding the form of plow In the illustrations in the Harl MS 603, ff 21 v, 51 r, 54 r, 66 v, the plows are of the rudest sort, without wheels, while the plows of the first picture in the Anglo Saxon Calendars (Tib B V, Strutt, pl x, Jul A VI)—not a January but an April scene, as Leo thinks, *R S P*, 207—and of the Cædmon manuscript (*Archæologia* XXIV, pl xxviii, xliii) have wheels (compare illustrations from the Bayeux Tapestry, Knight, *Pict History* I, 278-279) All these plows are drawn by oxen, urged by a goad—usually in the hands of an attendant herd This use of oxen instead of horses is confirmed by the speech of the plowman

in Ælfric's *Colloquy* (*infra*) and by such accounts of plowing as we meet in Eadmer's story of the field laborer who failed to observe Dunstan's feast day (*Vita*, § 24, Stubbs, *Memorials of Dunstan*, p 248) In Ælfred's report regarding the Norwegian Ohthere, it is mentioned as an exceptional thing that on account of his few cattle he did his little plowing with horses (Orosius 1, 1)

The account of the Plowman in Ælfric's *Colloquy* (WW 90) exactly conforms with the illustrations in Old English manuscripts 'Arator Ic gā üt on dægred þýwende oxon tō felde and jugie hīg tō syl, nys hyt swā stearc winter þæt ic durre lutian æt hām for ege hlāfordes mīnes, ac geuikodan oxan and gefæstnodon sceare and culre (vomere et cultro) mid þære syl ælce dæg ic sceal erian fulne æcer oþþe mære ic hæbbe sumne cnapan þýwende oxan mid gādīsene (cum stimulo)'

22^{1a} Cf 111, 326, 353 (Rake) *

22² **geonge** Sievers, *Gr*⁸ 396 b, n 2, points out that 'for *gongan*, North has Lind *geonga* (ind pres 1 sg also *giungo*, opt *giunga*), Rit *geonga*, *gionga*, but R² *gonga* (only once *geonga*)' This diphthongization is 'unknown to the other dialects' (id 157, 4, Madert, p 127) Cf *Spr* I, 499

22³ **hār holtes fēond** Dietrich (XI, 466) regards this as the ox Cosijn says of the phrase (*PBB* XXIII, 129) 'Eine vortreffliche kenning für das eisen das in der form eines beiles den baum anfeindet, hier bezeichnet sie das pflugeisen' This is also Herzfeld's interpretation (p 39) According to Brooke (*E E Lit*, pp 145-146) the 'hoar enemy of the wood' is the old peasant, *hlāfod mīn* (11 3, 15) The explanation of Cosijn and Herzfeld cannot be accepted, as it is out of keeping with the context and with the conception of the plowshare as *neb* (1), *orþoncþil* (12), and *tōþ* (14) Brooke's rendering has much in its favor, but I personally prefer that of Dietrich for two reasons—a plow riddle would be strangely defective that omitted all reference to the ox, a great favorite in such poetry (*Rid* 13, 39, 72), and we meet elsewhere the antithetical phrase *holtes gehlēpa* (*El* 113) applied to the ox's opposite, the wolf Dr Bright favors this view

22⁴ [*sē*] **wōh** Sievers' reading [*on*] *wōh* is open to the objection that *on wōh*, which appears frequently, is never found in the sense of 'bent, crooked,'—the meaning necessary to the present context,—but always with the idea of 'wrongly,' 'wrongfully' (*Spr* II, 731, B-T s v) Dr Bright happily suggests [*sē*] *wōh færed*, 'who goes bent'

22^{5b} Cf 138, *wegeð ond þýð*

22⁶ **sāweþ on swæð mīn** In the Calendar illustrations (*supra*), a sower follows the plowman

22^{7a} Cf 282, *brungen of bearwum (honey)* Note the parable in Ælfred's Preface to the *Soliloquies*

22⁸ **on wægne** *Wægn* or *wæn* appears frequently in the *Vocabularies*, where it glosses *plaustrum* or *carrum* (see B T s v, also Klump, pp 115-116) We meet the word in *Beow* 3134 (*wæs gold on wæn hladen*) and in *Run* 23 (*hē [sc Ing] ofer wæg gewāt, wæn after ran*) It is used interchangeably with *cræt* indeed, as Wright points out (*Domestic Manners*, p 73), Ps xix, 8, *in curribus*, is glossed *in wænum* in one version, *in cratum* in the others Two kinds of wagons are mentioned in the *Riddles* the common agricultural cart of the present example, in connection with the wood of the plow, and the more patrician chariot of the

following problem, 23^a, 12^b The cart is mentioned frequently by the *Charters* in the references to *wagna gang* or the royal grant of a certain number of loads of wood (Kemble, *Saxons in England* II, 85) And we meet many illustrations in the manuscripts In the July picture in the Calendar (Tib B V, Strutt, *Horda*, pl xi), workmen are engaged, not only in lopping trees and felling timber with axes, but in loading with wood a cart, while two yoked oxen stand at the side In the June illustration is another rude cart, and in Cotton Claudius B IV, f 66, 67, 68, 71, 72, several similar drawings are found In all these pictures the carts are two wheeled and drawn by oxen, save on f 68 v, where the long eared animals attached to a four wheeled cart are doubtless asses

Chariots are of two kinds the two wheeled cars drawn by two horses in the illustrations of *Luxury* in the Prudentius MS; Cott Cleopatra C VIII, f 15 r, 16 v, 18 v (see Wright, *Dom Manners*, p 73), and by four prancing steeds in the corresponding pictures of MS Add 24199, f 17, 18, 19 (see Westwood, *Facsimiles*, pl xiv), and the hammock chariots of MS Claud B IV, f 60 v and r, — with four wheels and a body of strong hides, — described by Strutt, *Horda*, p 45

The two wheeled wagons of the Anglo Saxons were doubtless very similar to the carts in the bog finds at Deibjerg, North Jutland, which have their modern counterparts in the Swedish *karra* (Du Chaillu, *Viking Age* I, 294)

22^{8b} Cf 83^{10b}, hæbbe ic wundra fela

22⁹⁻¹⁰ As Brooke says (*E E Lit*, p 146), 'It is a vivid picture of an old English farmer laboring on the skirts of the woodland, leaving behind him the furrow black where the earth is upturned, green where the share has not yet cut the meadow' He renders —

Green upon one side is my ganging on,
Swart upon the other surely is my path

22¹²⁻¹⁴ Andrews (*O E Manor*, p 253) rightly regards one *orþoncpīl* as the coulter, the other as the share Thorpe places a semicolon after *hēafde*, and renders 'fast and forward falls at my side what with teeth I tear', but it is better, on account of the usual meanings of *fiest* and *forðweard*, 'fixed' and 'prone' (cf 73²⁶, *forðweard*, the Lance, and 22¹, *niberweard*, *nēol*) to associate the adjectives with *þer* (*orþoncpīl*) Grein, *Dicht*, translates 'ein anderer fest nach vorn gehend fällt zur Seite, sodass ich zerle u s w'

22¹⁴ *tōpum* Prehn, p 272, points out the parallel between this and the Rake riddle, 35² (*hafuþ fela tōþa*), but the likeness is produced by the nature of the subjects In WW 219, 4, *sule rēost* is the equivalent of *dentale*, s 'est aratri pais prima in qua vomer inducitur quasi dens' (see WW 17, 20, 384, 43) Elsewhere in the *Vocabularies* (Wright II, 138, 72) *sule rēost* is the *vomes* In his long discussion of *rēost*, Heyne, *Fünf Bücher* II, 37, points out that O H G *rrostas* has often the same meaning as the Anglo Saxon

22¹⁵ *hundeweardre* Cosijn (*PBB* 23, 129) notes that the gender of the adjective is due to that of the riddle subject (here *sēo sulli*) This is probably true Trautmann also observes (*BB* XIX, 181) 'Die ae ratseldichter nehmen es, wenn sie einen zu erratenden gegenstand als menschen infuren, sehr genau mit dem geschlechte' This is not the case For a detailed discussion of grammatical gender in the *Riddles*, see Introduction

RIDDLE 23

This query I have already considered at length (*M L N XVIII*, 102). The riddle of the Month with its sixty half days (*sixtig monna*) is, of course, a variant of the Year problem, which in one form or other appears in every land, as Ohlert (pp 122-126), Wunsche (*Kochs Zs*, *N F IX* (1896), 425-456), and Wossidlo (pp 277-278) have shown. The Anglo Saxon chariot-motive has long since been linked by Dietrich (XI, 457, 466) with Reinmar von Zweter's 'ein sneller wol gevierter wagen' of twelve wheels, which carries fifty two women and is drawn by fourteen horses, seven white and seven black (Roethe, *R von Z*, 1887, *Rid* 186, 187, p 616). But there are many other analogues, some of which Roethe cites. Haug, pp 457 f, translates from the *Rigveda* I, several Time riddles, in one of which (Hymn 164) the year is pictured as a chariot bearing seven men (the Indian seasons [?]) and drawn by seven horses, in another (Hymn 11) as a twelve-spoked wheel, upon which stand 720 sons of one birth (the days and nights). Still closer to the Anglo Saxon is the Persian riddle of the Month (Gores, *Das Heldenbuch von Iran*, 1820, I, 104 f), cited by Wunsche, in which thirty knights (the days of the month) ride before the emperor. In the *Disputatio Pippmz cum Albino*, 68-70 (*Haupts Zs XIV*, 530 f), the Year is the Chariot of the World drawn by four horses, Night and Day, Cold and Heat, and driven by the Sun and Moon. And, finally, in the *Lugenmarchen* of Vienna MS 2705, f 145 — classed by its editor, Wackernagel (*Haupts Zs II*, 562), as a riddle — the narrator tells how he saw, through the clouds, a wagon, upon which seven crowned women sat, and near which twelve trumpet blowers (*garzūne*) ran, and a thousand mounted knights rode

Der Iugenaere nam des goume,
Das si nach dem selben sliten
Alles uf dem wolken riten
Und woltten da mite uber mer

The likeness of these last lines to the desire of the sixty knights in *Rid* 23 to pass over the sea is peculiarly suggestive. 'Reinmar's riddle,' says Roethe (p 251), 'is really popular — that is, it is not drawn directly or indirectly from learned or Latin sources.' This is equally true of the Anglo Saxon problem, still, we must feel that, like Reinmar's poem, it has come to us from an artist's hand.

Trautmann's solution, 'Die Brücke,' blindly ignores every *motif* of the riddle, which has surely naught in common with Symphosius 62, *Pons*.

23 2 *wiegum rīdan*. Horses were never used for plowing (see *Rid* 22), nor for farm labor, — drawing of wood in carts, or the bringing home of the harvest, — but only for the chariots of the rich or as steeds of the upper classes. No *plow* was mounted (see *Rid* 20). That the rich were fond of horses is shown by the numerous illustrations in the manuscripts (Wright, *Domestic Manners*, pp 71-72), and by the various synonyms for *hors* or *wieg*. See Hehn, *Kp u Ht*, 1902, pp 19-55; and Heyne, *Fünf Bücher II*, 167 f.

23 3-4 Dietrich (XI, 466) meets the difficulty in these numbers by regarding the month as December, which has seven holy days, the feasts of Mary (Reception), St Nicholas, St Thomas, Christmas, Stephen, St John the Evangelist,

and the Innocents These with the four Sundays (*scēamas*, white horses') make up the eleven steeds of the troop I reject the MS reading *frīðhengestas*, which Dietrich (XII, 251) renders 'stately horses' (see note to 109), but, instead of substituting with Thorpe *fyrðhengestas*, 'war horses,' I prefer to read *frīðhengestas*, 'horses of peace' Compounds with *frīð* are common, and this reading exactly fits the context The horses are the eleven peace days of December, for *frīð* was established on these holv tides by the strictest laws (Schmid, *Gesetze*, pp 584-585, s v *Friede*) Cf Æthelred's *Laws*, v, 19 'And bēo þām hālgum tidum eal swā hit riht is, eallum cristenum mannum sib and sōm gemæne, and ælc sacu getwæmed' If December be our month, the other bank (23 æ) is, of course, the New Year

Dr Bright suggests that 'the eleven horses' may be the days between Christmas and Twelfth Night counted exclusively, and contrasts Orm's inclusive counting of thirteen days (*Ormulum*, 11060 f, see White's note, II, 403) He points to the Christmas year beginning so well known to the Anglo Saxons

23⁴ *scēamas* Jordan notes, *Altenglische Säugetiernamen*, p 115 'Die Wörter bucher fassen *scēam*, wohl wegen des in demselben Ratsel, z 18, folgenden *bloncan* als Synonymon dazu, also als "weisses Pferd, Schimmel" Diese Deutung lässt sich auch etymologisch rechtfertigen *scēam* = **skau ma* gehört zur Wz **skau* "schauen" (ae *scawian*, ahd *scouwon*) woher Got *skauns*, ahd *skonz*, ae *sciene*, "schon," ne *sheen* "hell," "glanzend," bedeutet also eigentlich "das Ansehnliche, Glänzende" (**slau-mus* = "sehens wert," "ansehnlich") Gestützt wird diese Auffassung durch das mit ae *scēam* im Ablaut stehende anord *skjöne*, "Apfelschimmel" (daneben *skjome*, "flackerndes Licht, Strahl")' See Kluge, *Etym. Wb* s v *schon*

23⁵ *ofer mere* Barnouw, p 217, notes that in the *Riddles* the sea is often mentioned (Herzfeld, pp 22-23), but never with the article *ȳð* is, however, an exception to this 61⁶, *ȳð sīo brūne* (see *Met* 26 29-30, *sīo brūne* | *ȳð*)

23⁷ *atol ȳþa geþræc*. Cf 3 2, under *ȳþa geþræc*, *And* 823, *ofer ȳða geþræc*, *Exod* 455, *atol ȳþa gewælc*

23^{8a} Cf *Ps* 65 5, *þā strangan strēamas*

23^{9b} *wicg somod* So *Beow* 2175

23¹⁰ *under hrunge* Grein says (*Spr* II, 109) 'Wagenrunge, aber bei den Ags wol nicht wie im Hochd die Leiterstützen, sondern die Sparren oder Reife des Wagendaches' Bosworth Toller, s v renders 'the pole that supported the covering' But, as the word does not occur elsewhere, these definitions are determined by the context in the present passage

23¹¹ *eh*. Ettm remarks '*eh* = *eh* hoc loco gen neutr videtur esse, nī potius *āh* = *āh*, *āc* scribi debeat, ita ut *āc*, quercus, h l navem significet'

23^{11b} So *And* 1097, *æscum dealle*

23¹³ Grein's conjecture, *esla*, seems much more in accord with the context than the MS *esna* Moreover, the illuminated manuscripts furnish ample evidence that the *wægn* was sometimes drawn by asses (see note to 22 8, *on wægne*, and Heyne, *Fünf Bücher* II, 177) Thus in our passage every kind of draught animal is mentioned

23¹³⁻¹⁷ This part of the enigma suggests *Rid* 40 in its negative method

23 14 **fæthengest** Grein (*Spr* I, 274), B T s v, and Jordan (*Altenglische Saugetiernnamen*, p 115), unite upon this reading, comparing *sifset* for the first member of the compound and translating 'road horse,' which seems preferable to *Dicht* 'ein feisster Hengst' Dr Bright suggests *fæt hengest*, 'captained steed'

23 16 **lagu drēfde** So *H M* 20, cf 8 2, wado drēfe — on **lyfte flēag** Cf 52 4, flēag on lyfte

23 18 **bloncan** The word is found in two other places in the poetry, *Beow* 856 and *El* 1184 Jordan (p 115) notes '*blonca*, der glänzende (sc *evh*) wird der Schimmel genannt,' thus identifying the word with *scēamas* (23 4) On the other hand, Heyne Socin, in discussing the *Beowulf* passage (p 149), regards the color as 'vielmehr die apfelfarbe' Egilsson (*Lex Poet*, p 59) cites many examples of O N *blakkr*, 'equus,' and Cleasby Vigfusson, p 67, points to *Blankea*, the mythical horse of Thidric (Dietrich) of Bern The O H G *blanc ros* is discussed by Pomander, *Ahd Tiernamen*, Darmstadt, 1899, p 82 (cited by Jordan) *Blonca*, with its cognates, appears to be used generally in the sense of 'a noble horse,' without reference to color

RIDDLE 24

Prehn (pp 188 f) fails completely to establish any relation between this 'Bow' riddle and the enigmas of Symphosius (65, *Sagitta*) and Tatwine (32, *Sagitta*, 34, *Pharetra*) That the likeness of *Rid* 24 2 to Tatwine 32 1-2 is accidental is attested by the variant of the Anglo Saxon line in another weapon-riddle (21 1) As my notes show, this problem has much in common with *Rid* 18 and 21 It is interesting to compare the 'Arcus' enigma of Scalger (Reusner I, 172), and the Norse query of the 'Bogi' (Landstad, No 5)

Smeðen smiðað,
smeðkeringi spann,
1 hagin deð voks,
1 holti deð rann,
deð er aldri sá litð,
deð drep 'ki ein mann

Although, owing to the decay of wood, no trace of bows has been found in the Anglo Saxon graves, yet important evidence for the use of the bow, both for war and the chase, is found not only in such manuscripts as Cleop C VIII, Claud B IV, Tib C VI, and the Prudentius MS of the Tenison library (compare Keller, p 51, Strutt, *Sports and Pastimes*, Bk II, chap 1, *Horda*, pl xvii fig 2, pl xxii figs 23, 24, 25), but everywhere in the literature So numerous are the appearances of bow and arrows in the poetry of battle (Keller, pp 198 f) that it is difficult to appreciate the reasons for Akerman's assertion that it was not commonly used by the Anglo-Saxons as a weapon of war (*Archaeologia* XXXIV, 171) Our riddle, which has no learned source, is conclusive upon this point (compare, too, the last lines of the *Leiden Riddle*), and the *Beowulf* affords many examples of its use in war (1433, 1744, 3114)

Akerman is perhaps wrong in declaring that no arrow heads have been found in Anglo Saxon graves (*Archaeologia* XXXIV, 171), for, as Hewitt points out in his *Ancient Armor and Weapons in Europe* I, 55, 'some have been found in Kentish interments, and others on the Chatham lines' It is possible that these are spear-heads The Anglo-Saxon use of the bow has been discussed at length by Professor Cook in his note to *Christ*, 765 (*brægdogan*) See also Brooke, *E E Lit*, pp 125, 128, 129, 131

The Bow is described in the *Runic Poem*, 84

Ȫr byþ æþelinga wyn ond eorla gehwæs
wyn and wyrþmynd, byþ on wigge fæger,
fæstlic on færeldæ, fyrdgeatæwa sum

In the Old Norse runic poem (Wimmer, pp 280, 286), *Ȫr* appears both as 'yew' and as 'bow' The etymological connection between O E *ēoh*, 'yew,' and O N *Ȫr* justifies the conclusion that the Anglo Saxon bow was made from the yew tree (Cook, *Christ*, p 159)

24 1 *Agof* *Agof(b)* inverted is of course *boga* For the relation of the word to the supposed date of the *Riddles*, see Sievers' discussion, *Anglia* XIII, 15, which I have summarized in the Introduction

24 2 Prehn, p 188, finds a likeness between this and Tatwine 31 1-2

Armigeros inter Martis me bella subire
Obvia fata iuvant

But note that almost the same line appears in the description of the Sword, 21 1

24 4, 9 Cf 18 9 The use of poisoned arrows among the Anglo Saxons, to which frequent reference is made in both their poetry and prose (*And* 1331, *Jul* 471, *Mald* 47, 146, *WW* 143, 7, *Bl Hom* 199, 17-19, *Life of St Guthlac*, Goodwin, 26, 28), has been considered at length by Professor Cook in his note to *Christ*, 768, *āttres ord* (see also Keller, p 51)

24 5 Compare the relation of the *waldend* to the Sword (21 4-6) and of the *frēa* to the Ballista (18 5)

24 7 *lengre* Cosijn (*PBB* XXIII, 129) would read *lengra*, because *boga* is masculine, but the poet may be referring to *wiht* (1 2), cf 25 7, *glado* *Rid* 41 gives ample proof that in our poems no such regard is shown to grammatical gender as Cosijn and Trautmann assume (see Introduction)

24 8 *spilde geblonden* Cf *Sat* 129, *āttre geblonden*

24 9 *ealfelo āttor* Cf *And* 770, *āttor ælfæle* — *gēap* The word appears only here Thorpe regards it as an adjective and renders 'crafty' Grein (*Spr* I, 504) and B T s v derive from *gēopan*, 'cava manu includere,' 'to take up,' which they connect with Icel *gaupna*, O H G *coufan*, Scot *goupen*, 'to lift orlade out with the hands' The adj *gēap* is of like origin

24 10 *tōgongeð*. Only here in this sense, 'pass away', but compare the use of *tōfan* in a similar context (*Lchd* I, 122, 18, *syle drincan on wine, eal ðæt āttor tōfærþ*)

24 11^a Cf 44 16, *be ic hēr ymb sprece* See also *Met* 10 45, 16 24, 20 3, 4

24 12^b Cf 18 6, *mē of hrife flēogað*

24 13 The metaphor of 'death's drink' is elaborately expanded, *Gu* 953 f

bryðen wæs ongunnen
 þætte Adame Eve gebyrmdæ
 æt fruman worulde fēond byrlade
 ærest þære idese and hēo Adame,
 hyre swæsum were, siððan scencte
 bitter bādeweg, þæs þa byre siððan
 grimme onguldōn gafulrædenne
 þurh ærgewyrht, þætte ænig ne wæs
 fyra cynnes from fruman siððan
 mon on moldan, þætte meahte him
 gebeorgan ond bibūgan þone blēatan drync
 dēopan dēaðweges

Budde, *Die Bedeutung der Trinksitten*, p 93, cites a similar passage from *Ludwigslied*, 52 For purchase by death, see *Beow* 3012, þær is mādma hord, grimme gecēa[po]d

Grein renders, *Dicht*,

So dass der Kempe den Todestrank mit seiner Kraft bezahlt,
 Den Fullbecher fest mit seinem Leben

24 14 **fullwer** I believe with Dr Bright that we must reject the reading of MS and editors, *full wer*, and read *fulkwær*, 'complete wer' or 'werguld,' 'complete recompense for a life' Cf Ælfred's *Laws*, § 23, 2 (Schmid, *Gesetze*, p 84), *be fullan were* As Bright notes, the accusative is in grammatical apposition to *māndrinc*

RIDDLE 25

The subject of this riddle, *Higora* or 'Jay,' has already been discussed by me under *Rid* 9, which I believe to have a like solution Dietrich (XI, 466-467) cites several references to show that 'Picus,' which glosses the word in Anglo-Saxon vocabularies (WW 287, 9, 'picus, *higera*', 260, 14, 'picus, *higere*', 39, 36, 'picus, *higre*'), cannot refer to the common Woodpecker ('Specht'), but must refer to the *pica glandaria* of Pliny (*Nat Hist* x, 42), the *κίσσα* of the Greeks The 'Specht' riddle of *Strassburg Rb*, No 98, and its Latin copy by Lonchius (Reusner I, 276) are totally unlike the Anglo-Saxon It is interesting to note that Isidore's description of the 'Picae' (xii, 7, 46) shows that he had in mind the garrulous bird of our riddles 'Per ramos enim arborum pendulae importuna garrulitate sonantes, etsi linguas in sermone nequeunt explicare, sonum tamen humanae vocis imitantur' So in Vincent of Beauvais, *Speculum Naturale* XVI, 32, the pie is called 'pica loquax,' 'pica garrula', cf Pliny x, 42 Note also Chaucer's 'jangling pye' (*Parl of Foules*, 345) Whitman (*Journal Germ Phil*, II (1898), 161) says 'Riddle 25 is sometimes interpreted as the jay, but as the name of the bird is formed by the runes G A R O H I, it must be *higora*, the woodpecker, although this bird is not generally considered a mimic'

Dietrich seems to be right in supposing that the jay, a near relation of the pie or *pica*, is meant (see Hessels, *Leiden Glossary*, 1906, p 168) (1) 'Picus' and

'Pica' are frequently confused in the glossaries (Du Cange, *Glossarium*, s v Gaia, WW 702, 4, 'pīcus, pīca, a pye'), and the bird names 'graculus,' 'garulus,' which are associated with *higra* or *higre* in the Anglo Saxon vocabularies, later apply to the jay, (2) *Haker*, 'the jay,' is the modern equivalent of *higora* (Kluge, *Etym Wtb* s v), and, indeed, is glossed 'garrulus' in M H G (Mone, *Anz* VIII, 399, cited by Dietrich 1 c). By 'garrulus' or 'graculus' Aldhelm evidently means the thieving magpie (*De Laudibus Virginitatis*, Giles, 142). Muller (*Cothener Programm*, p 16) believes that by *Higora* the 'corvus glandarius' or 'jay' is intended. The lines of *Rid* 25 should be compared (says Muller) with 'was Naumann in seiner *Naturgeschichte der Vogel Deutschlands*, II, 125, über den aus vielen sonderbaren und ausserst verschiedenen bald gurgelnden und schwatzenden, bald pfeifenden oder kreischenden Tönen zusammengesetzten Gesang des Eichel hebers sagt, welcher die Stimme des Mausebussard, aber auch der Katze, ja das Wiehern eines Fullens, die schirkenden Töne die beim Scharfen der Sage entstehen, das Gackern des Huhns, das Kickenkie des Hahnes nachahme'. Grein (*Dicht* II, 220, *Spr* II, 72) and Wulker (*Bibl* III, 1, 198) had already cited the 'berna' ('verna') lemma of *higra*, *higre*, in Gloss Epin 156, Corp MS 290 (WW 9, 1) and MS Cleop A III (WW 358, 5), but it was reserved for FrI Emma Sonke (*Engl Stud* XXXVII, 313-318), to champion at length the 'scuria' or 'mime' interpretation. By reference to Strutt, *Sports and Pastimes*, p 346, Chambers, *Medieval Stage* I, 71, Schultz, *Das hofische Leben*, p 443, n 3, she shows that these mimes could imitate the sounds of all animals. Yet, if on account of this power the mime was known as the *Higora* or 'jay,' we must surely assume the same mimicry on the part of the bird from which the name is derived. Indeed we are told expressly in *Rid* 9-10 that the bird has mimetic power. *Rid* 25 simply elaborates the hint of the earlier riddle. It is needless to devote any consideration to the extravagant conclusions drawn by FrI Sonke from the single runes in *Rid* 25.

25 1 *wræ sne mīne stefne* Cf 9 1-3

25 2 Holthausen (*Engl Stud* XXXVII, 207) regards the line as metrically false because *hund* not only must alliterate [*why*?], but also should be inverted, since one expects *hwīlum swā hund beorce* [again *why*?]. He therefore believes that the first half verse was originally a second, in which case the verb preceding may alliterate in descriptions. As a first half verse he would emend the text to read *hwīlum belle swā bearg*, or perhaps *buce* for *hund*. His very premises are based upon a false a priori conception of metrical demands that is blind to all contrary evidence. Ælfric says in his *Grammar*, 22 'Hit biþ swiðe ðyslic ðæt se man beorce oððe blæte'.

25 4 *ic onhyrge* Cf 9 10, *hlūde onhyrge* — *haswan earn*. See my discussion of 12 1, *hasofæg*. As I there pointed out, *hasu* or *hasupād* (*Brun* 62) as an epithet of eagle is synonymous with *salowigpāda* (*earn*), *Jud* 210. Whitman (*Journal Germ Phil* II, 168) notes that 'at present two species of eagle are natives of Britan, the golden eagle (*aquila chrysaetus*) and the white-tailed eagle (*haliaetus albicilla*), both of which were probably known to the Anglo Saxons. In the *Battle of Brunanburh* (63) the bird described as 'white behind' (*æftan hwīt*) is undoubtedly the white-tailed eagle but the war eagle, usually called dark-feathered

(*salowigpāda*), is probably the golden eagle, known in Scotland as the black eagle' This distinction was hardly recognized by the Anglo Saxons, inasmuch as in the *Brunanburh* passage *hasopādan* precedes *aftan hwit*

For the association of the eagle with war, see *Beow* 3026, *Jud* 210, *El* 29, *And* 863, *Mald* 107, *Brun* 63

255 *gūðfugles hlēoþor* The eagle is called *earn*, *grædigne gūðhafoc* (*Brun* 64), and not only his coat but his song (*hildelēoð*) is mentioned in the detailed description in *Jud* 209-212 For other references in both poetry and prose, see Whitman, p 172 — *ghīdan* As Whitman shows (p 169), this is the 'milvus,' the kite or glede Gilbert White, Letter XLVI (Barrington), says, accurately enough 'Thus kites and buzzards sail round in circles with wings expanded and motionless, and it is from their gliding manner that the former are still called in the north of England gleads, from the Saxon verb *glīdan*, "to glide"'

256 *mæwes song* Whitman (p 180) notes that the name *mæw* (Germ *mowe*, Icel *mār*) was perhaps originally imitative of the cry of the bird Cf *Seaf* 22, *mæw* singende, *And* 371, se *græga mæw* Every one will recall the line in Childe Harold's 'Farewell,' 'And shrieks the wild sea mew'

257 *glado* Cosijn (*PBB* XXIII, 129) would explain the feminine form by reference not to *Higora* but to *whit* (251) But, as we have seen, *higora* and *higre* are used interchangeably in the *Glosses*, and the riddler evidently wrote without any clear idea of the sex of the bird This view is supported by the fem ending in *scierncege*, 99, where the Jay is also indicated — *mec nemnað* See another bird riddle, 586, *Nemnað hý sylfe*

RIDDLE 26

That the 'Onion' or 'Leek' motive, suggested by Dietrich (XI, 467), dominates this riddle as well as *Rid* 66, is proved by many modern analogues The 'Onion' problem in *Royal Riddle Book*, p 11, reads like a literal translation of the Anglo Saxon

In the bed it stands, in the bed it lies,
Its lofty neb looks to the skies
The bigger it is the good wife loves 't better,
She plucked it and sucked it, till her eyes did water
She took it into her hand, and said it was good
Put it in her belly and stirred up her blood

The tears caused by the onion are a common theme of German *Volksratsel*, as Wossidlo, No 192, p 294, shows One trait in the problem (2 b-3, *nængum sceþþe nymbe bonan anum*) led Lange and Dietrich (XII, 240) to accept Bouterwek's solution (*Cædmon* I, p 310), 'Hemp,' as this punishes murderers (see my article, *M L N* XVIII, 103) But, as I have shown (id XXI, 10), the 'Hemp' answer does not fit the last line of our riddle, and the historical evidence is overwhelmingly on the side of Onion *Bonan* is used in the general sense of 'destroyer' (*Rid* 66, 'Onion' *biteð mec on bæc lic, bruceð mīne wisan*), and 26 2^b-3 is but an adaptation of the motive in the Symphosius 'Onion' riddle, No 44 'Mordeo mordentes,

ultra non mordeo quemquam' This is followed in *Rid* 66 5-6, admitted by all to be 'Onion' or 'Leek,' which has also in common with our problem the motives of 'loss of head' (26 8, 66 2^b, 3^b) and 'confinement in a narrow place' (26 9^a, 66 3^a) — strong evidence for a common solution Walz (*Harvard Studies* VI, 263) argues for 'Mustard,' from its pungency, causing the eyes to water, its place in the garden bed, its loss of head, but, as Trautmann points out (*BB* XIX, 185), the riddle with which he sustains his solution (Simrock, *Deutsches Rätselbuch* II, 84) is really an 'Onion' problem Trautmann's own solution, 'Rosenbutz' or 'Hip,' is even less fortunate It certainly does not accord with the demands of the problem as well as 'Onion' (*infra*) In riddle literature, 'Rosenbutz' is not only never associated with these motives, but when its kinsman 'Hagebutte' appears as a theme it is in a 'Cherry Arbutus' group (*M L N* XVIII, 6, see Introduction), which cannot be misconstrued into any real relation to our problem

Hoops remarks (*Wb u Kp*, p 601) 'Stattlich ist die Zahl der Zwiebel- und Laucharten Bs wurden gebaut die Zwiebel ("Allium cepa," L, *cīpe*, *ynnēlēc* oder *hwūllēc*), der gewöhnliche Lauch oder Porree ("Allium porrum," L, *lēac* oder *porlēac*), der Knoblauch ("Allium sativum," L, *gārīlēac*) und der Schnittlauch ("Allium schoenoprasum," L, *seaglēc*)'

The history of the onion and leek among the Indo Europeans from the earliest times is exhaustively discussed by Hehn, *Kp u Ht*, 1902 edition, pp 191-205

26 2^b *nængum sceþþe* Cf *As* 176, *nængum sceðeð ofnes æled*

26 4 The second half line is obviously hypermetric, if we read with Edd *hēah stonde ic on bedde* Holthausen (*Anglia*, *Bb* IX, 357) suggests that *hēah* be combined with *stēap* (with *stēaphēah* cf *hēahstēap*, *Gen* 2839), and we shall then have a first half-line of type A (C₁X × × | L —) with the second foot a compound (see Frucht, p 38) Trautmann (*BB* XIX, 187) regards *hēah* as a later addition* He believes that *ic* is superfluous and not necessary for the meter, and that the poet wrote *stondu on bedde* This method of elimination is surely very simple and effective — but fatal to serious criticism of a text

26 4-5 This motive appears in 'Onion' riddles of widely different periods Compare the Old Norse popular problem, *Heiðreks Gátur*, 8 (cited by Dietrich XI, 467), and the seventeenth-century French enigma (*Recueil des Énigmes de ce Temps*, Rouen, 1673, I, No 53, p 27)

Le meilleur de mon corps se tien caché sous terre,
L'autre devers le ciel va sa teste levant

On est de m'approcher tellement curieux
Que bien qu'en m'approchant les pleurs viennent aux yeux [Cf *Rid* 26 9-11]

26 5 *rūh nāthwær* So in the other obscene riddles 46 1, *weaxan nāthwæt*, 62 9, *rūwes nāthwæt*, 63 8, *on nearo nāthwær*

26 6^b *ceorles* See *Rid* 28 8^b, *caldne ceorl* The term is applied to men of humble rank, probably to freemen of the lowest class, and is employed in our riddles as a synonym for *esne* (28 8, 16) A similar use of the word is met in *Laws of Æthelberht* § 85 (Schmid, p 10), 'Gif man mid esnes cwȳnan geligeð be cwicum

ceorle, II gebēte' In connection with the use of the word in the Anglo-Saxon prose riddle (see my note to 44.14), Forster points out (*Herrigs Aschr* CXVI, 368-369) that *ceorl* is employed not only of 'man,' as distinguished from 'woman,' in this sense often 'husband,' but of the lowest grade of freemen, to which the smallest landholders or peasants belonged — *ceorles dohtor* The bondi's daughter appears in the Icelandic riddles (*I G* 49) Cf 46.5, þēodnes dohtor

26.7 Cf 46.3-4, On þæt bānlēase biȳd grāpode | hygewlonc hondum

26.8 Trautmann suggests (*BB* XIX, 187) that the subject of the riddle must be masculine on account of the form *rēodne*, and therefore proposes as the riddle's topic *hēopa* or *haga* Of the Anglo-Saxon names for onion, *cīpe* is feminine and *hwīllēac* is neuter But in the riddles there is no such strict insistence upon grammatical gender as Trautmann would have us believe (see Introduction) Trautmann in his text retains MS reading, and translates 'auf mich roten zufahrt,' but afterwards suggests *rāreð mec rēodne* (188), but his defense of this is vitiated by his false solution of the riddle The proposed change seems to me too violent, and not necessary, as *rāsan* followed by *on* with the accusative is a common idiom (see *Spr* II, 368) In his text Grein follows the reading of the MS, but in a note conjectures *rāreð* and *on reoðne* ('zur Ruttelung') In his translation he renders 'erhebt mich zur Ruttelung' In *Spr* II, 368, 374, he reverts to the text of MS and translates the verb by 'mittere' (a transitive use not found elsewhere) and renders *on reodne* (< *reoden*) as above Sievers, *PBB* IX, 257, suggests *rōne* (*Gr* 3 301, n 2) Dr Bright proposes *on hrēode* ('reed,' 'stalk') I can see no objection to the MS reading The order *rāreð mec on rēodne* finds abundant support in the very similar phrase, 13.13, *swīfeð mē geond sweartne*, and *rēodne*, 'red,' is fitly applied to the outer skin of the onion and meets the demands of the *double entente*

26.8^b *rēafað mīn hēafod* Hehn, *Kp u Ht*, 1902, p 195, seeks to show that the Latin *cepa*, 'onion,' contains the notion of 'head,' *cepa capitata*, and points to 'a far distant stage of speech, when *caput* and *κεφαλή* had not developed their suffixes' But, as Schrader says in his note upon this passage (ib 205), the connection of Gr *κέφαλη*, Lat *cepa*, with the Indo-Germanic words for 'head,' is exceedingly doubtful, and presents the gravest etymological difficulties (cf Kluge s v *Haupt*) It is interesting, however, to note with Hehn (l c) that among the Italian Locrians the word *κεφαλή* could also mean an onion head (Polybius, XII, 6), and that a play upon the words *caput* and *cepa* is found in Ovid's *Fasti*, III, 339

26.9^a Cf 62.6, on nearo fēgde

26.11 *wīf wundenlocc* Curled or braided locks were regarded by the Anglo-Saxon as an accessory of beauty The twisted hairs of the fair Judith are twice mentioned in the Old English poetic version (*Jud* 77, 103, *wundenlocc*), and in that poem the Hebrews are described with the same epithet (326) The translator of 'De Creatura,' *Rid* 41.98-99, employs the phrase *hwīle loccas, wrāste gewundne* (see also 41.104, *wundne loccas*), and the glossators in the Royal and Cambridge MSS (Napier, *O E Glosses*, pp 191, 195) render Aldhelm's 'calamis tro' 'curling iron' (l 47), by *brēwelspīnle* and *wolcspīnle* In the glosses to Aldhelm's *De Laudibus Virginitatis*, 'calamistro' is translated by *brāwmspīnle* or *hārnsēdla* (*Haupts* Zs IX, 435, 7, 513, 75, 526, 46) It is in this tract, *De Laudibus*

Virginitatis, xvii (Giles, p 17), that Aldhelm describes the hair dressing of the Anglo-Saxon ladies 'Ista tortis concinnorum crinibus calamistro crispantibus delicate componi et rubro coloris stibio genas ac mandibulas suatim fucare satagit' Long hair was the sign of freedom *Fri wif loc bore*—'free woman with curly or flowing hair'—is the phrase of *Laws of Æthelberht* § 73 (Schmid, p 8) Compare Sharon Turner, VII, chap v, Gummere, *Germanic Origins*, pp 61 f, *infra*, note to *Rid* 41⁹⁸

In his discussion of *Beow* 3151, *bundenheorde*, Bugge, *PBB* XII, 110, shows that this adjective (for which Grein reads *wunden heorde*) must be rendered 'mit gebundenen locken,' and is the 'epitheton der alten frau im gegensatz zu den madchen, derer haar frei herabfällt' (cf Pogatscher, *Anglia*, Bb XII, 198)

26 11 *wæt bið þæt ēage* Of this Dietrich says, supporting the 'Hemp' solution (XII, 240) 'Das dunkle ende des ratsels bezieht professor Lange auf den faden, der aus dem gelblichen rocken gerauft und dann zwischen den fingern eingeengt durch das gefül der spinnerin gleichmassig gebildet wird, das auge aber, welches dabei durch den benetzten finger feucht wird, ist die offnung der ehemals oben durchbohrten spindel' This is overwrought But Trautmann ignores the obvious explanation in his endeavor to render *ēage* not 'eye' but 'mouth' These are desperate attempts to bolster weak solutions Not only in the riddles that I have cited, but everywhere in literature and life, the onion causes eyes to water Shakespeare is full of examples *A W* v, 3, 321, 'Mine eyes smell onions, I shall weep anon', *A and C* 1, 2, 176, 'The tears live in an onion that should water this sorrow', *ib* iv, 2, 35, etc There is nothing obscure or difficult in the line, and the obscene implication is obvious

RIDDLE 27

Prehn, pp 190-193, has pointed out the likeness of this 'Book' riddle to various Latin 'Parchment' and 'Pen' enigmas At the fountain head of these stand Aldhelm v, 9, *De Pugillaribus*, and v, 3, *De Penna Scriptoria*, which supply the motives of Tatwine 5, *De Membrano*, and 6, *De Penna*, and of Eusebius 32, *De Membranis*, and 35, *De Penna* In form of phrase the beginning and end of the Anglo-Saxon problem resemble not a little the first and last lines of the fifth enigma of Tatwine (*infra*), but, in the light of the strong negative evidence of the other English queries against direct borrowing, I am inclined to regard the first resemblance as a coincidence of fancy conditioned by the nature of the subject, and, like the second, presenting a commonplace of riddles of this kind (*infra*)

The 'Membrana' enigma of Cod Bern 611, No 24 (Riese I, 1, 300) is an interesting analogue, and the many Book riddles of the *Íslenskar Gátur* (Nos 241, 329, 390, 584, 599, 619, 711, 904) present instructive parallels *Rid* 68, 'Bible,' is but a variant of *Rid* 27, which has also many points in common with Anglo-Saxon problems of widely differing subjects (*infra*)

27 1-6 Sharon Turner, *History of the Anglo-Saxons* IX, chap ix, translates from a manuscript of the ninth century ['Bibl Cap Canonicorum Lucensium,' I, Cod 4, Muratori, *Antiquitates Italicae*, Milan, 1739, II, 370], a receipt for the preparation of parchment ('Compositio ad tingenda Musiva, pelles et alia') 'Put it under

lime and let it lie for three days, then stretch it, scrape it well on both sides, and dry it, and then stain it with the colors you wish' Here is another receipt from the same hand 'Take the red skin and carefully pumice it, and temper it in tepid water and pour the water on it till it runs off limpid Stretch it afterwards and smooth it diligently with clean wood When it is dry take the white of eggs and smear it therewith thoroughly, when it is dry sponge it with water, press it, dry it again, and polish it, then rub it with a clean skin and polish it again and gild it' It is interesting to compare with the ninth century receipt for the preparation of parchment the various receipts cited by Wattenbach, *Schriftwesen*, 1875, p. 171 The successive stages of preparation are indicated by Archbishop Ernest of Prague, a contemporary of Charles IV (*Manuale*, 85) 'pellis separata a bove mundata extenta desiccata dealbata rasa pumicata, etc' With 27.4-6 compare the words of Hildebert, Archbishop of Tours, d. 1139 (*Opera*, Paris, 1708, p. 733, cited by Wattenbach l.c.) 'Primo cum rasono purgamentum de pinguedine et sordes magnas auferre, deinde cum pumice pilos et nervos omnino abstergere'

27.1-2 Compare with these lines Tatwine, 5.1-2

Efferus exuvius populator me spoliavit,
Vitalis pariter flatus spiramina dempsit

This suggested contrast between the living and dead skins is found not only in Eusebius, 32.4, but also in Cod. Beza 611, No. 24, *De Membrana*, 2-3

27.1 *fēore besnyþede* Cf. *Beow* 2925, *And* 1324, *ealdre besnyþede*

27.2 *woruldstrenga binōm* Cf. 28.14, *mægene binumen*

27.2-3 *wætte slþþan, | dyfde on wætre* Cf. 13.10, *wæteð in wætre* (*leather*)

27.6 *snāð seaxes ecg* Cf. 61.12, 77.6, 93.15-18, *Ch* 1140, *seaxes ecg* The *seax* of this and other passages in the *Riddles* is not, as Miss Keller thinks (185), the *machæra* or 'sword,' or the large *scramasaxe* of war (see *Beow* 1546, 2704), but the *cultellus* or small knife (WW 16, 31 'sæx, culter', *Ælfric, Gloss*, 'sex, cultellus') For a description of the weapon of this name, see Akerman, *Remains of Pagan Saxondom*, p. 20, Hewett, *Ancient Armor and Weapons*, 1860, p. 31, Keller, p. 44 'On the opposite side of the body from the shield, and similarly attached to the girdle, we usually find in the graves one or even more knives. These were perhaps used at table. Smaller knives were sometimes suspended at the girdles of Anglo-Saxon ladies' (Wright, *Celt, Roman, and Saxon*, p. 474) — *sindrum begrunden* The words have been variously interpreted. Thorpe translates 'separately ground,' and Grein in *Dicht* 'mit Kieseln geschliffen', later in *Spr* II, 452, he defines *sindrum* as 'Schlacken, Hammerschlag, Scoria' B-T, p. 876, renders 'with all impurities ground off,' and Brougham (Cook and Tinker) 'sharpened with pumice' Sweet, *A-S Reader*, Glossary s.v., defines as 'cinder', but in his *Dict* he adds 'dross,' 'impurity of metal' As the lemma of *sindur* in the *Glosses* is either 'scoria' (WW 45, 28) or 'caries,' 'putredo lignorum vel feiri' (WW 200, 23-24), and as the O.H.G. *sintar* and O.N. *sindr* have the same meaning, we must accept the B-T rendering of the passage

27.7 *fingras fēoldan* B-T notes, p. 113, that 'Martinus, Stiernhielmus, Adelung and Wachter derive *buch*, *bōc* from *bugen*, "to bend" or "fold in plaits," referring to the folded leaves of the parchment, thus distinguishing these books

from their folds At the Council of Toledo in the eighth century a book was denominated, *complicamentum*, "that which is folded" In still earlier times even one fold of parchment was denominated a book'—*fugles wyn* Thorpe suggested *fūle swīn*, and Ettmüller, *fugles cyn*, but the MS reading is amply supported by the context, by the description of the raven quill in 93 27, *sē þe ær wīde bær wulfes gehlīþan* (compare Trautmann's reading of 52 4, *fugla fultum*), and by the sketches of the quill's origin in the Latin enigmas This is pictured by Aldhelm, v, 3 1, 'Me pridem genuit candens onocrotalus albam,' and is hinted at by Tatwine, 6 2, 'Nam superas quondam pernix auras penetrabam,' and by Eusebius, 35 3, 'prius æthera celsa vagabar'

27 8 The passage has given much difficulty The MS reading *geond spēdd; o pum*, while excellent metrically, does not satisfy the context, which demands a verb, unless we accept the reading of B T, p 906 'me throughout the bird's joy (the pen) with drops made frequent tracks' But we cannot accept this, as *spyrede* must be associated with *ofer brünne brerd* (l 9) So we are forced to accept either Grein's *geond[sprengde]* or Holthausen's *geond[spāw]* I prefer the former, because it is supported by *Life of Guthlac*, 7 (Godwin, 44, 13), *se āwyrgeða gāst ðæs ylcan prēostes heortan and geþanc mid his searwes ātre geondsprengde* It is metrically possible (see Frucht, p 39, for examples of verse $\times | \angle \times | \angle \times$) — *spēddropum* B T derives the first member of the compound from *spēd*, 'gum,' and renders 'rheumy drops,' while Grein derives from *spēd*, 'success,' and translates the word (*Spr* II, 469) 'gutta salutaris' So Sweet in his *Reader*, Glossary, 'useful drops'—which is doubtless correct Brougham translates 'fluent drops' With the line compare Tatwine, 5 4, 'Frugiferos cultor sulcos mox irrigat undis' The rendering of *spēd* by Grein and Sweet finds interesting support in a later reference to ink in *Rid* 88 34, *æt þām spore findeð spēd sē þe sē[ceð]*

27 9^a *ofer brünne brerd* Sweet, *Reader*, Glossary, defines *brerd* as 'border,' 'surface,' and Brougham translates 'across my burnished surface' But Grein, B T, and Trautmann (*BB* XIX, 197) agree in interpreting this as 'the dark brim (of the ink-vessel),' and the last named unhappily compares 52 7, *ofer fāted gold* (see my note to that line) The Inkhorn describes its back as *wonn* (88 22), and refers to its swallowing of ink (93 22-23) Compare the thought of 93 26-28

A miniature of St Dunstan is found in Royal MS 10 A 13, and copied by *Strutt, *Dress and Habits* I, pl 50 The Archbishop is engaged in writing, holding a pen and parchment scraper, with an inkpot fastened at the corner of the desk In the twelfth miniature of the Benedictional of St Æthelwold (Westwood, *Facsimiles*, pp 132 f) an inkhorn, small and black, is fixed at the top of the arm of the chair, and in the Trinity College (Cambridge) Gospels, No B 10, 4 (Westwood, p 141), the inkpot is also in this position In the Gospels of Bishop Æthelstan in the library of Pembroke College, Cambridge (Westwood, p 143), St Matthew dips a *feather* pen into a golden inkpot, holding a scraper in his left hand, St Mark is busy mending his pen, which he holds up to the light and cuts with a large knife, St Luke has a pen behind his ear and a knife in his right hand, St John writes with a golden pen

27^{9b-10a} **bēamtelge swealg**, etc Wattenbach, *Schriftwesen*, p 197, cites several mediæval receipts for the making of ink, notably that of Theophilus in *De uersarum Artium Schedula* 1, 45, 'De Incausto' (edition of Ilg, *Quellschriften für Kunstgeschichte*, vol vii) 'Man nehme Rinde von Dornenholz, lege sie in Wasser, um den Farbstoff auszuziehen, trockne die Masse, und wenn man die Dinte brauchen will, mache man sie mit Wein und etwas atramentum über Kohlen an' So we are told by the Inkhorn, *Rid* 93 22-23, Nū ic blace swelge wuda ond wætre Anglo Saxon ink was evidently made like that of the continent Ink and parchment are mentioned in Edgar's Canons, § 3 (Thorpe, *A L II*, 244, 11) 'Ðæt hī habban blæc (atramentum) and bōcfe'l'

27^{11a} **siþade sweartlāst**. Cf 52 2-3, swearte wæran lāstas, swaþu swiþe blacu For many Latin analogues, see my note to that passage

27^{11b-14} The Anglo Saxon entry at the end of the Durham Book is thus translated by Waring (Prolegomena to *Lindisfarne and Rushworth Gospels*, part iv, p xlv) 'Eadfrith, Bishop over the church of Lindisfarne, first wrote this book

and Æthelwald, Bishop of Lindisfarne, made an outer cover and adorned it, as he was well able, and Bilfrith the Anchorite, he wrought the metal work of the ornaments on the outside thereof and decked it with gold and gems, overlaid also with silver and unalloyed metal,' etc Westwood notes in his Appendix to *Facsimiles*, etc, (p 149) that 'the magnificent book covers "auro argento gemmisque ornata" which are repeatedly mentioned in connection with the fine early copies of the Gospels—such for instance as the Gospels of Lindisfarne—have for the most part long disappeared' Godwin, *English Archaeologist's Handbook*, 1867, p 87, notes that 'Some of the bindings of these precious volumes display admirable metal-work, the Latin gospels of the ninth century being covered with silver plates, and a copy of the Vulgate version of the tenth century being ornamented with copper gilt plates and having the figure of Christ in the center, the borders studded with large crystals and enameled corners' Various mediæval bindings are considered by Wattenbach, *Schriftwesen*, pp 324 f

27¹¹⁻¹² Book-covers of board and hide are thus introduced by Aldhelm, v, 9 2-3

Sed pars exterior crescebat caetera silvis

Calceamenta mihi tradebant tergora dura

27¹³ **glerede mec mid golde** See the sketch of the Bible, 68 17-18, golde gegierwed since ond seolfre Cf also 15 2, 21 9-10

27¹⁴ **weorc smiþa** Cf 68, 21 7, hondweorc smiþa

27^{15 f} The history of illumination and book decoration in England between 700 and 1066 has been discussed by Westwood in his great work, *Facsimiles of Miniatures and Ornaments* In an interesting article upon 'English Illuminated Manuscripts,' *Bibliographia* I (1895), 129 f, Sir E Maunde Thomson shows that 'we find two distinct styles—the one having its origin in the North, the other developing in the South In the North we have the style introduced from Ireland—a style which may be termed almost purely decorative, in which figure drawing is of so primitive and barbarous a nature that it counts for nothing from the point of view of art, but in which the marvelous interlaced designs and ribbon and spiral patterns combine to produce decorations of the highest merit such as have no

rival in other schools of illumination. On the other hand, in the South we have figure drawing largely and in no small degree successfully cultivated, and at the same time the decorative side of art is not neglected. In our *Riddle* it is evidently a northern book that is speaking.

27 15 *gerēno* *Gerjne*, *gerēne*, is found frequently in the poetry in the sense of 'mystery,' and that meaning is assigned to the present passage by Grein in *Dicht*, but in *Spr* I, 441, he derives our word from *gerēn*, 'ornament,' citing *Boethius* 143, *þeah þā gerēnu fægru sien*. This rendering, which is supported by the common occurrence of the vb *gerēnian* 'adorn' (see *Beow* 777, *Mald* 161, etc.), is accepted by B T and Sweet, and is exactly suited to our context — *se rēada telg*. Gage illustrates the use of red and gold in Anglo-Saxon manuscripts by his description of the 'Benedictional of Athelwold,' *Archaeologia* XXIV, 23. 'The capital initials, some of which are very large, are uniformly in gold, and the beginnings and endings of some benedictions together with the titles are in gold or red letters. Alternate lines in gold, red or black occur once or twice in the same page. All the chrysographic parts of the Benedictional, as well in the miniatures as in the characters of the text, are executed with leaf gold laid upon size, afterwards burnished.' Gold powder was used as often as gold leaf (see the Muratori receipts cited under 527). For the employment of red colors in mediæval manuscripts, compare Wattenbach, *Schriftwesen*, pp 203-209, 288 f.

27 16 *wuldorgesteald*. Grein renders the word, *Dicht*, 'die Wohnungen der Glorie', *Spr* II, 748, 'mansiones celestae'. This is hardly apt here. Its present meaning is that of *Exod* 587-588, gold and godweb, Josephes *gestrēon* | *wera wuldorgesteald*. B T renders rightly 'glorious possessions,' and Bamouw (p 214), 'der heilige und stutzende inhalt des buches' (see 483-5). — *mære*. Not the adj 'famous' (Th, Ettm, *Dicht*) but 3 pl opt of *mæran*, 'to make known' (*Spr* II 223). Sweet accepts this interpretation and reads *mæren*.

27 17 *dolwite*. The word has greater force than 'Frevelstrafe' (*Dicht*) or 'punishment for audacity' (B-T). *Dol* is used in the sense of *iniquus* (*Ps* 118 126), and *wite* often implies 'eternal punishment'. Thus *dolwite* is opposite to *dryht-folca helm* (God). The whole passage may be rendered 'Now may the adornments and the red dye and the glorious possessions widely make known God (in heaven) and not the pains of hell!'

27 18 f. With this passage it is interesting to compare the note near the end of the Gospel of St John (leaf 169) in the Rushworth MS (Skeat, p 188) 'hæfe nū bōc āwritne, brūca mīð willa symle, mīð sōðum gilēafa, sibb is ēghwæm lēofost'.

The noble usefulness of the good Book — also the theme of the fragmentary *Rid* 68 13 f — is the text of Tatwine, 56, 'sanis victum et laesis prestabo medelam'. But the friendly aid and lofty guidance brought by the Book to men are the themes of many riddles. In Aldhelm, v, 37-8, the pen treads a path 'quae non errantes ad caeli culmina vexit', and its way is 'the way of life' in Bede's *Flories*, No 12, and in the *Joco Seria* (Cambridge MS Gg V, 35), No 10 (my article, *Mod Phil* II, 563). The Book is a joyful health giver (*IG* 241, 329) and has an immortal soul (*IG* 711). In *Rid* 50 6-8, books are described.

golde dýrran,
þā æþelingas oft wilniað,
cýningas ond cwēne

In 68₁₃ the Sacred Book is *lēoda lārēow*, bringing to men eternal life
Sal 237 f furnishes in its praise of books a very striking parallel

Bēc syndon brēme, bodiað geneahhe
weotodne willan ðām ðe wiht hygeð
Gestrangað hie and gestaðeliað staðolfæstne geðoht,
āmyrğað mōdsefan manna gehwylces
of þrēamedlan ðisses lifes

Bald brð sē ðe onbyregeð bōca cræftes
symle brð ðe wīsa ðe hira gewæald hafað

Sige hīe onsendað sōðfæstra gehwām,
hælo hȳðe, þām þe hīe lufað

Wright (*Reliquiae Antiquae* II, 195) cites incorrectly the clumsy lines in the Benedictional of the tenth century formerly belonging to St Augustine's at Canterbury (MS Cott Claudius A. III, f 29 v)

Ic eom hālgung-bōc, healde hine Dryhten,
þe mē fægere þus frætewum belegde,
pureð (?) tō þance þus hēt mē wyrcean
tō love ond tō wurðe þām þe lēoht gescēop,
gemyndi is hē mihta gehwylcre
þæs þe hē on foldan gefremian mæg, etc

Another good book, Ælfred's translation of the *Cura Pastoralis* of Gregory, speaks in the first person after the close of the famous Preface (Sweet's ed *E E T Soc*, XLV, 8) 'Siððan mīn on Englisc Ælfred kyning āwende worda gehwelc ond mē his writenum sende sūð ond norð'

27₁₉ f Kluge notes (*PBB* IX, 436) 'Rid 27 enthält neun auf einander folgende kurzzeilen die durch suffixreim in einer weise verbunden sind, dass derselbe sich jedem sofort aufdrängt'

27₂₁ **ferpe þȳ frōðran** Cf *Jul* 553, on ferðe frōð, *Exod* 355, frōð on ferhðe, *Wand* 90, frōð in ferðe, *El* 463, frōð on fyrhðe, *El* 1164, frōðne on ferhðe

27₂₂ **swæstra ond gesibbra** Cf 16₂₂, swæse ond gesibbe, *Gen* 1612, frēon-dum swæsum ond gesibbum

27₂₇ **tō nytte** So in 50₉₋₁₀, books serve *tō nytte* ond *tō dugbum*

27₂₈ **gifre** The word *gifre*, 'useful,' appears only here and in 50₃, where, it is interesting to note, we find it used of books, *gyfrum lācum* *Gifre* has occasioned much discussion Muller renders MS *gifre* 'utilis,' and Thorpe 'rapacious' Ettmuller says '*gifre*, "rapax" non bene convenit cum *mære*, "clarus" et *hālg*, "sanctus"', and he suggests *gyfræge*, in which he is followed by Rieger and Sweet Grem compares *Rid* 50₃ and *ungifre* (*Gen* 2470), and translates 'heilsam' (*Dicht*) and 'salutans' (*Spr* I, 506), B-T renders 'useful'

RIDDLE 28

Dietrich (XI, 467-468) suggested 'Whip', but afterwards offered (XII, 239) Professor Lange's solution, 'Mead,' which has been accepted by all later scholars. It is certainly a companion piece to *Rid* 12, which pictures the follies of the night-revels, and to *Rid* 29, which paints the glories of strong drink. Except in similarity of subject, it seems to have little in common with Aldhelm, 11, 3, *De Ape*, but like vi, 9, *De Calice Vitreo*, it records the overthrow of toppers. In its treatment of this motive it resembles very closely the first riddle of the *Heiðreks Gatur*, in which 'Beer' is a lamer of men, and at once a hinderer and provoker of words. Other close analogues are Bern MS 611, No 50 (*Anth Lat* I, 366), *De Vino*, the Wine enigma of Hadrian Junius (Reusner I, 241), and the long riddle of Lorchius (Reusner I, 282) on 'Dolum Vini'. Very like, indeed, is the modern English problem, 'A Barrel of Beer' (*Amusing Riddle Book*, 1830, p. 28).

My habitation's in a wood,
And I'm at any one's command
I often do more harm than good
If once I get the upper hand,
I never fear a champion's frown,
Stout things I often times have done,
Brave soldiers I can fell them down,
I never fear their sword nor gun

After pointing to the existence of bee culture among all the Aryan peoples, Weinhold adds, *Alt nordisches Leben*, 1856, p. 89: 'Honig war für das Alterthum wichtiger als für uns, denn er gibt den Haupttheil zum Met, dem uralten Lieblingsgetränk anscher Völker. Met ist darum auch das Getränk der Gotter, aus Honig und Blut mischten ferner die Zwerge den Trank, welcher die Gabe der Dichtkunst verleiht' (compare Wackernagel, *Haupts Zs* VI, 261). Hehn, *Kp u Ht*, 1902, pp. 152-154, traces the history of mead: 'In the linden forests of the east of Europe, among the nomads and half-nomads of the Volga region quite at the back of the Slavs, the intoxicating drink made of honey played a greater part than beer, and was certainly much older. It may be presumed that mead was a primitive drink of the Indo Europeans when they migrated into Europe, and that it only, like so many other things, lasted longer in the east of the continent. The Taulantians, an Illyrian people, made wine from honey. Says Aristotle, *de Mirab auscult* 22 (21): "When the honey is squeezed out of the combs (besides other processes), an agreeable strong drink like wine is produced." Mead is further distinguished as a Scythian beverage, made from the honey of wild bees, etc.' For the Anglo Saxon use of both mead and beer, see my discussion of the next riddle.

28 2 *brungen of bearwum* Cf 22 7, *brungen of bearwe*. In the Horn riddle, 80 6, the mead is again mentioned, *hæt on bearwe gewēox* — *burghleoþum*. The reading of Th, Etm, *beorghleoþum*, is tempting because 'mountain heights' seems well suited to the sense of the passage, and is moreover supported by 58 2, *beorg hleoþa*. But there is no real reason for abandoning the MS word, which is found *Gen* 2159, *Exod* 70, and which is rendered by Brooke 'city heights'.

28 3-5 This reminds us of the work of the wings in the Swan riddle (8 3)

28 3-4 Weinhold, *Altnordisches Leben*, 1856, pp 88-90, discusses bee culture among the North Germans Cortelyou, *Die altenglischen Namen der Insekten*, 1906, pp 25 f, notes the frequent appearance of the bee in Anglo Saxon writings Asser, *Life of Ælfred*, chap 76, employs the phrase 'velut apis prudentissima,' which furnishes his editor, Stevenson (Oxford, 1904, p 302), the opportunity to consider the use of the metaphor in Aldhelm (*De Laudibus Virginitatis*, cap 1v), Alcuin (*Vita S Willibrordi*, cap 4), *Regularis Concordia Monachorum* (*Cartularium Saxonum* III, 423, 2), and in many other writings of the eighth to tenth centuries Aldhelm tells us in his enigma *De Ape* (II, 3 2) 'Dulcia florigens onero præcordia prædis,' and again in the *De Pugillaribus* (v, 9 1) 'Melligeris apibus mea prima processit orgo' Of the connection between the bees and mead, the Celtic bard speaks in his famous 'Mead Song' (*Myvyrian Archaeology of Wales*, 1801, I, 22)

From the mead horns — the foaming, pure and shining liquor,
Which the bees provide, but do not enjoy,
Mead distilled I praise

'Apparently of first importance was the keeper of the bees, "apium custos," "apiarius," "melitarius" [WW 256, 8, 352, 13, *bēo ceorl*], for the maintenance of bees was of sufficient importance to call for the employment of a man for that special work [His rights and duties are stated at length, *R S P*, § 5, Schmid, p 376] In the *Gerfæ* (*Anglia* IX, 263) we find mention of the accompaniments of this industry, bee hives and honey bins Bee culture reached, to all appearances, a high state of cultivation among the Anglo Saxons and was held in peculiar regard by the people as the chief element in a favorite drink Returns of bee-hives are frequent in Domesday,' etc (Andrews, *Old English Manor*, p 206)

In Ælfred's *Laws*, § 9, 2 (Schmid, p 76), the bee thief is punished as severely as he who steals gold or horses

28 6-17 The Mead's chant of triumph over those who contend against its force recalls *Rid* 12 3 f The genre sketch of the downfall of the old churl may or may not have been suggested by Aldhelm, vi, 9 9, 'Atque pedum gressus titubantes sterno ruina', but this motive appears in genuine folk-riddles (*supra*) remote from learned sources The grimly humorous picture of the evils of debauch should be contrasted with the praise of the joys of wine in the next riddle (29 7-12) The mead hall is mentioned elsewhere in the *Riddles* (15 11, 16, 21 11, 56 1, 57 12, 64 3)

Sharon Turner, *History of the Anglo Saxons*, Bk VII, chap 1v, translates an Anglo Saxon canon against drunkenness 'This is drunkenness, when the state of the mind is changed, the tongue stammers, the eyes are disturbed, the head is giddy, the belly is swelled and the pain follows' (Theodore, *Liber Penitentialis*, xxvi, 14, Thorpe, *A L*, p 292) Gummere, *Germanic Origins*, pp 74-75, notes that all these Anglo-Saxon laws (Schmid, p 12, §§ 12, 13, 14, pp 24, 212) 'testify to the Germanic habit of drinking, quarreling, and fighting, with quarreling proper as a vanishing element in the situation' With our riddle it is interesting to compare such pictures of potent potting as the description of the feast of Holofernes (*Judith*, 15 f) and the lot of the drunkard in the *Fates of Men*, 48 f

bonne hē gemet ne con
 gemearcian his mūðe, mōde sīne

(See Brooke's translation, *E E Lit*, p 153) The poet of *Juliana*, 483 f, makes the devil say that one of his ways of working evil is by leading men drunk with beer into the renewal of old grudges and to such enmity that in the wine hall they perish by the sword stroke. For another picture of drunkenness in the *Riddles*, see 125 f. Ebert, *Allgemeine Gesch der Lit des Mittelalters* I, 613, III, 2, remarks that the poets sometimes seem to hold up the drunken characters of the Old Testament as warning examples to their Anglo-Saxon audience, compare *Gen* 1562 f, 2408, 2579, 2634, 2640 (Ferrell, *Teutonic Antiquities in the Anglo-Saxon Genesis*, 1893, pp 42-43). See Fuchse, *Sitten beim Essen und Trinken*, 1891, pp 7-8, and notice the many warnings against drunkenness in the *Havamal*.

287-8 **weorpe|esne** This emendation of Holthausen, *Engl Stud* XXXVII, 207, for MS *weorþe efne* finds threefold justification in the meter of 7 b, in the absence of *efne* elsewhere in the desired sense of 'I level,' 'I throw,' and finally in its perfect adaptation to the context (cf 16 b, *esnas binde*).

289 In not a few of the riddles a meeting with the subject leads to sorrow — compare 78, 1625, 1810, 2410 f, 269-10 (Dietrich XII, 245).

2810 For MS *mægenþisan*, Holthausen, *Engl Stud* XXXVII, 207, reads '*þissan* = *þyssan* (nom *þysse* < *þusþō*)', and adds 'Das wort gehort zu *þysa*, "toser" in *brim*, *mere*, *water þysa*, "schiff"'. Grein, *Spr* II, 220, suggests that *þisse* is identical with *þyse* (O N *þyss*, *þeysa*), and then conjectures very doubtfully *mægenwīsan*, 'meiner kraftigen Weise'. But there is no reason to depart from the MS, as the form *brim-þisan* is found three times (*And* 1657, 1699, *El* 238).

2812 Cf 1210, *gif hī unrædes ær ne geswīcaþ*, *Jul* 120, *El* 516 (Herzfeld, p 19).

2813 **strengo bistolen** Cf 126^b, *mōde bestolene*, *Gen* 1579, *ferhðe forstolen* (*drunken Noah*) — **strong on spræce**. This reading of MS and earlier editors is sustained by 9310, *strong on stape*, and by such descriptions of drunkenness as those cited above (see *Fates*, 48-57). Compare also 2911-12, *dēman onginneð*, *meldan mislice*. Barnouw says (p 221) '*Strong on spræce* gibt viel besseren sinn, der betrunkenene hat seine kraft verloren, ist nur noch in worten stark'.

2814 **mægene binumen** Cf 272, *woruldstrenga binōm*.

2815 **fōta nē folma** Cf 327, *fēt ond folme*, 4010, *fōt nē folm*, 689, *fēt nē f[olme]*.

2817 **be dægæs lēohte** Budde, *Die Bedeutung der Trinksitten*, p 24, believes that this phrase refers to the results of the evening potations the morning after, and cites in support of this view the 'Proverbs of Ælfred,' xv (Kemble, *Salomon and Saturn*, p 234).

His morge slep
 Sal ben muchil lestin,
 Werse þe swo on even
 Yfele haued ydronken

The thought is parallel to that in the riddle's mate, 129, 'So sind wir wohl berechtigt einen Einfluss der volkssmassigen Trinkschauungen auf das Ratsel anzunehmen' (Budde).

RIDDLE 29

Wright (*Biog Brit Lit* I, 79) early suggested 'John Barleycorn,' and pointed to the parallels in Burns's famous poem, which, it may be noted, is a product of folk poetry, as the seventeenth century black-letter ballad 'The Bloody Murther of Sir John Barleycorne' (Ashton, *Chap Books of the Eighteenth Century*, pp 316-318) shows. This solution was accepted by Klipstein, and ably defended by Brooke (*E E Lit*, p 152). On account of the early lines (1-3), Dietrich (XI, 468) proposes 'Weinfass,' which is certainly better than Trautmann's 'Harfe.' Wright's answer, which we may modify to Beer or Ale, seems to me distinctly the best, as the riming lines describe the threshing of the barley.

To sustain his solution Dietrich points to Aldhelm, vii, 2, *De Cuppa Vinaria*, as a possible source (*infra*). I shall note other analogues in my comments upon single lines.

Prehn has indicated (p 197) the very slight likeness between the fate of the subject of this riddle and that of the Battering Ram (*Rid* 54) and of the Lance (*Rid* 73). But *Rid* 29 is most closely connected with *Rid* 28, 'Mead,' in its detailed description of the origin of the drink—here barley instead of honey—and of its effects upon man, here good and joyous rather than bad. As Brooke says, *E E Lit*, p 152, 'the delight and inspiration which the writer places in "jolly good ale and old" only makes his reproof of excess seem the stronger.' We find the same mingling of approval and rebuke of mead in the *Havamal*.

Hehn, *Kp u Ht*, 1902, pp 149-159, declares 'Cæsar does not speak of beer as a German drink, but a century and a half later Tacitus does (*Germania*, 23, "Potui humor ex hoideo aut frumento in quandam similitudinem vini corruptus"), though Pliny, when he mentions beer, is silent as to the Germans. These when pressing forward to the lower Rhine and the sources of the Danube must have soon adopted the use of beer from the Celts. It is foolish to regard beer and beer drinking as originally German and inseparable from the essence and idea of Germanism, if the use and brewing of beer had been the ruling characteristic custom of the Germans the ancients would not have been so chary of mentioning it.' Hehn further points out that 'the nearest neighbors of the Germans, the Prussians, drank only mead and fermented mare's milk and were ignorant of beer, which allows us to make certain inferences as to the Germans in the earlier stages of their civilization.' Later, in discussing hops (p 473), Hehn shows that the ancients had never heard of such a plant, that accounts of the early Middle Ages, which often mention beer, never say a word about hops, and that in many European countries like England and Sweden the use of hops for making beer is first heard of towards the end of the Middle Ages or even in the course of the sixteenth century, and then gradually becomes more common. For the introduction of hops into the Norwegian countries during the Middle Ages, see Hoops, *Wb u Kp*, pp 649-650. See also Gummere, *Germanic Origins*, pp 71-74.

Hoops declares (*Wb u Kp*, p 380) that barley has one advantage over wheat that it has always been an indispensable ingredient for beer. He points out the fondness of Northern England for barley (p 591) 'Moglicherweise nahm im Süden des Landes schon in angelsächsischer Zeit der Weizenbau die vornehmste

Stelle ein, im Norden scheint aber die Gerste als das ertragssichere Korn, wie früher auf dem Festland, die erste Rolle gespielt zu haben. Es ist bezeichnend, dass die Dreschtenne im Northumbrischen und Mercischen *beresflōr* heisst (vgl. *Lindisfarne* und *Rushworth*, *Matth* III, 12, *Luke* III, 17, wo es lat *area* übersetzt), während im Sächsischen dafür *kyrscelflōr* oder auch *bernesflōr* gilt. It is this threshing of barley that our riddle describes.

A grant of King Offa (*Birch, Cartularium Saxonicum*, 1885, I, 380) mentions 'twā tunnan fulle hlūtres aloð ond cumb fulne līpes aloð ond cumb fulne welshces aloð'. From this Sharon Turner, VII, chap IV, infers that three kinds of ale were known to the Anglo Saxons: (1) clear ale, (2) Welsh ale, (3) mild ale. According to Weinhold (*Alt-nordisches Leben*, 1856, p. 153, note), 'Ol [ags *ealu*] und *bior* [ags *bēor*] sind gleichbedeutend, *ol* ist alter, und den Nordgermanen mit den Lithauern gemein, *bior* ist erst durch Zusammenziehung aus dem lat *infin bibere* entstanden' (Grimm, *Worterbuch*, s. v.). Als jungeres und fremdes Wort galt es für vornehmer und deshalb sagt das junge *Alvismal* (35), *ol* heisst der Trank unter den Menschen, *bior* unter den Gottern. In this identification of ale and beer, and in the derivation of the name, Weinhold is at one with Wackernagel, who in a scholarly article ('*Mete, Bier, Win, Lit, Lutertranc*,' *Haupts. Zs.* VI, 261) traces the history of Germanic liquors from the early time when beer and mead were the only drinks of the northern nations. Compare Weinhold, *Deutsche Frauen*, 1882, II, 62, Sass, *Deutsches Leben zur Zeit der Sächsischen Kaiser*, Berlin, 1892, p. 24, French, *Nineteen Centuries of Drink in England*, London, 1884, p. 14. Leo, *R. S. P.*, 1842, p. 200, believes that *ealu* and *bēor* were different, because he meets the words *aloð* and *bēor* side by side as separate grants in a charter (Kemble II, 111), and suggests that there was doubtless the same distinction that we find in modern England between ale and beer, the first being with hops, but Leo naturally fails to find any trace of 'hopfenbau' among Anglo Saxons.

When the boy in *Ælfric's Colloquy* (WW 102) is asked what he drinks, he answers 'Ale if I have it, or water if I have not'. And he adds 'I am not so rich that I can buy me wine, and wine is not the drink of children or the weak-minded, but of the elders and the wise'. As Newman points out (*Traill's Social England* I, 226), 'Wine though made, was little drunk, wine presses are shown in the illuminations [Cotton Claudius B IV, f. 17], but the climate must have restricted the growth of the grape to the southern portion of the island. At all events, mead and ale were the popular beverages'. *Ðær hȳ meodu drincað*, says *Rid* 21.12. The brewery, *brēawærn* or *mealthūs* ('Bationarium'), was an important adjunct of every Anglo-Saxon manse (Heyne, *Die Halle Heort*, p. 26).

29: The opening line is an integral part of the riddle (with 29.1, *fægre gegierwed*, cf. 21.2), not as in *Rid* 32 and 33 a mere excrescence. This beginning bears a far away likeness to that of 71. Dietrich (XI, 468) finds a suggestion of these lines in Aldhelm's enigma of the Wine-Cup, VII, 2.8-10.

Proles sum terrae gliscens in saltibus altis
Materiam cuneis findit sed cultor agrestis,
Pinos evertens altas et robora ferro

29 2-3 Compare with these superlatives, *heardestan*, *scearpestan*, *grymmestan*, the lines of the Barleycorn ballad

The sultry suns of Summer came,
And he grew thick and strong,
His head weel arm'd wī pointed spears,
That no one should him wrong

29 2 Grein suggested [*heoru*] *scearpestan* for the sake of alliteration, which is otherwise absent from the line, but Kluge has shown (*PBB* IX, 446) that this lack of alliteration is compensated for by suffix rimes, as later in Middle English. With our line he compares *Mald* 271, *æfre embe stunde hē sēalde sume wunde*, the inscription upon the shield of *Ēadwēn* (Hickes's *Thesaurus*), *drihten hine āwerre þe mē hine atferie*, and the passage upon William in the Laud MS of the Chronicle (Earle, p. 222)

29 4-7 So in the Barleycorn ballad, which I may not quote at length, the barley is 'cut by the knee,' 'tied fast,' 'cudgeled full sore,' 'hung up,' 'turned o'er and o'er,' 'heaved in a pit of water,' 'tossed to and fro,' 'wasted o'er a scorching flame,' 'crushed between two stones,' and finally, almost in the words of the Anglo-Saxon,

They hae ta'en his very heart's blood,
And drank it round and round,
And still the more and more they drank
Their joy did more abound

The 'Barleycorn' undergoes the same sad experiences as the 'Pipping pounded into Cyder' of the *Whetstone for Dull Wits*, p. 1 (Ashton, *Chap Books*, p. 296)

Into this world I came hanging,
And, when from the same I was ganging,
I was cruelly battered and squeezed,
And men with my blood they were pleased

29 4-8 The rimes, which give *Rūd* 29 an interesting place in our group (see Kluge, 1 c, Lefevre, *Anglia* VI, 237), have their parallel elsewhere in riddle poetry. Very similar is their use in the Mecklenburg 'Flax' problem (Wossidlo, 77) 'Dann ward ich geruckelt und gezuckelt und geschlagen, dann brachen sie mir die knochen, se hoogten mī, se toogten mī, se bogen mī, se schowen mī, se ruppeln mī, se knuppeln mī, se ruffeln mī, se knuffeln mī, se ruppten mī, se schuppten mī, se ruckten mī, se tuckten mī, se zucken un tucken mī'

29 7-10 Dietrich notes the general likeness of the passage to Aldhelm's line (vii, 2 1), 'En plures debrians impendo pocula Bacchi'. Line 9 recalls the 'old churl,' 28 8. The *drām* due to beer is similarly described, *Fates*, 77 f

Sum sceal on hēape	hæleðum cwēman,
blissian æt bēore	bencsittendum,
þær bið drincendra	drēam se micla

Cf *Beow* 495

	þegn nytte behēold
sē þe on handa bær	hroden ealowāge,
scencte scīr wered	
	þær wæs hæleða drēam

29 8 clengeð. The word has been variously interpreted Thorpe's conjecture *glengeð* (*Rime song*, 3, 12, *Ph* 606) is barred by the demands of alliteration It is equally impossible to regard *clengeð* as subst acc (*Dicht*, 'den Jubel', Brooke, p 153, 'jollity') The form is the 3d pers sg ind of *clengan*, doubtfully defined by Grein (*Spr* I, 163) as 'ornare' (cf *glengan*) and by B T (p 158) 'to exhilarate' The proper meaning is given, however, by B T Supplement, p 128, 'to adhere, remain' This rendering is confirmed by instances of the word in this sense in fourteenth century English (cf *N E D s v clenge*) The verb is thus closely related to *clingan*

29 10-12 Does *nō wið spruceð* refer to the old men of 29 9 (Brooke, 'and they abuse it not') or to the barleycorn (*Dicht*, 'und nicht dawider spricht')? I prefer the former, as it emphasizes the contrast between the lot of these happy men who do not contradict and quarrel and the fate of the foolish wights, 'strong in speech,' in the preceding riddle The two following lines (11-12) are thus rendered by Dr Bright 'And then after death (i.e. drunken sleep), they indulge in large discourse and talk incoherently' The construction of the passage favors this rendering Perhaps the subject of the riddle ('Barleycorn') is the subject of the clause Then *æfter dæbe* is suggested naturally by its fate in the early lines of the poem (29 4-6), and its 'copious speech' (*meldan mǫtlice*) brought to the riddler's thought by the familiar personification 'Wine is a mocker, strong drink a brawler' (Proverbs xx, 1)

29 11-12 See note to 28 13, *strong on spræce* So we are told, *Mod* 18 f

þonne wīn hweteð
beornes brēostsefan, breahtem stigeð,
cirm on corðre, cwidescal lētað
missenlice

29 12-13 Cf the close of *Rid* 32 23-24 See also *Gu* 503, *micel is tō secgan*, *And* 1481, *micel is tō secganne* (Herzfeld, p 19)

RIDDLE 30

Dietrich (XI, 468-469), Prehn (pp 198-199), and Brooke (*E E Lit*, pp 154-155) agree upon the answer 'Moon and Sun' Though Prehn has failed utterly to establish any connection between *Rid* 30 and Eusebius 11, *De Luna* (where the two luminaries are not hostile, but brother and sister), and though Day and Night in riddle literature are usually friendly (Reusner I, 174, 200, II, 68, Ohlert, pp 69, 127, Wunsche, *Kochs Zs* IX, 449-461), yet analogues are not wanting As I have pointed out (*M L N* XVIII, 104), *Flores*, No 6, tells us that Day flees before Night, that the resting place of Day is the Sun and of Night a cloud (compare *Disputatio Pippini cum Albino*, 54, *Altercatio Hadriani et Epicteti*, 55) In a German riddle (Simrock³, p 12), which has something in common with the fifth of Schiller's 'Parabeln und Ratsel,' Day says of his sister Night 'Du jagst mich, und ich jage dich' Dietrich's solution is, moreover, strongly supported by the close likeness between the last lines of our riddle, 'Nor did any one of men know

afterwards the wandering of that wight', and the words of the Moon, Bern MS 611, No 59 (*Anth Lat I*, 369)

Quo movear gressu nullus cognoscere tentat,
Cernere nec vultus per diem signa valebit

The exquisite myth in *Rid* 30 challenges comparison with the Vedic poems on the powers of nature (*Rigveda* I, 113, 123, Haug, pp 464 f) Let us see how the early myth-maker weaves his story of elemental strife The very ancient attitude towards the two great lights of heaven is seen in the deservedly famous Ossianic 'Address to the Sun' (Clerk's *Translation*, 1870, I, 221)

O Sun!

Thou comest forth strong in thy beauty

The Moon, all pale, forsakes the sky
To hide herself in the western wave
Thou in thy journey art alone

The Moon is lost aloft in the heaven,
Thou alone dost triumph evermore
In gladness of light, all thine own

As I have pointed out (*M L N XXI*, 102), here are the chief motives of our riddle the contest between the bodies, the loss of the Moon's light, and the triumph of the Sun I repeat my detailed interpretation of *Rid* 30 The Moon is seen bearing between his horns as booty a bright air vessel which is the light captured from the Sun in battle (4, *hūbe of bām heresibe*) He would build himself a bower or tabernacle (*būr = tabernaculum*, *Spr* I, 150) in the burg and set it skilfully, if it so might be (see Psalms xix, 4, 'In them hath he set a tabernacle for the sun') Then the wonderful being, known to all men on earth, the Sun herself, appeared in the heaven (7 b, *ofer wealles hīōf*), snatched from the Moon his booty, the light, and drove away the wretched wanderer (so in Ossian, 'the Moon, all pale, forsakes the sky') Then, hastening with vengeance on her journey, she fared towards the west (*Wonders of Creation*, 68, *gewited þonne mid þy wuldre on westrodor*) (At this coming of the Sun,) dust rose to heaven (probably raised by the cool wind that, in early Germanic poetry, blows at the rush of day, see Grimm's *Teutonic Mythology*, 745, 1518), dew fell on the earth, night departed Nor did any one of men know afterward the journey of the Moon *Rid* 30 and 95—which I interpret 'Moon'—have three motives in common these are the fame of the subject among earth dwellers, its capture of booty in its proud hour, and its later disappearance from the sight of men And, as Muller points out (*C P*, p 17), the riddle recalls a passage in the *De Temporibus* 'Sōþlice se mōna ond ealle steorran underfōð lēoht of lǣre micclan sunnan,' etc

Trautmann abandons his earlier answer (*Anglia*, Bb V, 49), 'Swallow and Sparrow,' in favor of this prosaic interpretation (*BB XIX*, 191) 'The wonderful wight who bears booty, an air vessel between his horns, is a bird carrying a feather in his beak He seeks to build his nest, but the wind comes, snatches the

feather out of his mouth and drives the wretched creature home, it then blows westward, because *w* is needed for the alliteration' Walz's solution 'Cloud and Wind' (*Harvard Studies* VI, 264) is far more pleasing and suitable, but I do not believe that this is as well adapted to the sense of the poem as Dietrich's 'Moon and Sun'

30 1-3 Trautmann renders (p 191) 'Dieses wesen (ein vogel) fuhr zwischen semen hornern (dem ober und unterkiefer seines schnabels) beute Die beute ist ein leichtes und kunstvoll bereitetes luftgefass (ein gras oder strohhalm oder eine feder)' I register twofold objection first, that in spite of the well known word *hyrnednebb* the upper and lower parts of the beak would not in any flight of fancy be called 'the bird's horns', and, secondly, that neither a blade of grass nor a feather would be termed an air vessel on account of its hollowness (see note to line 3)

30 2^a **hornum bitwæonum** Dietrich (XI, 468-469) points to Aldhelm's description of the Moon as 'bicornia' (*Epistola ad Acincium*, Giles, p 225) This doubtless goes back to the 'bicornis Luna' of Horace (*Carmen Saeculare*, 35)

30 2^b, 4^a **hūpe** This corresponds to the *hūpendra hyht* of 95 5^a I do not believe with Dietrich that the word refers to the loss of the Sun's light in an eclipse, but with Muller (*C P*, p 17) that the riddler has in mind the ordinary changes of day and night See the passage cited from the *De Temporibus* With *hūpe lēdan* cf *Gen* 2149, *hūðe lēdan*, *Gu* 102, *hūðe gelēded*

30 3^a **lyftfæt lēohtlic** Cf *Ps* 135 7-8

Hē lēohtfatu lēodum āna
micel geworhte manna bearnum

Here *lēohtfatu* are the luminaries, the Sun and the Moon The *Psalter* passage is a strong argument for our solution

30 5^a **walde hyre on þære byrig** Herzfeld, p 50, notes that this half line is doubtful, and suggests as a possible reading for *byrig* the older form *burg* [cf 21 6, where meter demands *sæce* for MS *sace*], but he points to *Dan* 192 a, *þeah þe þær on byrig* (MS, Gn, W *herige* does not satisfy *b* alliteration), and to Sievers's examples of the shortening of the last foot of A type to $\checkmark \times$ (*PBB* X, 289) Holthausen's emendations (*Engl Stud* XXXVII, 208), cited among variants, distort the grammatical order I have allowed the MS reading to stand, cf *Gen* 2406 a, 1c on þisse byng With *on þære byrig* cf 95 6^a, in *burgum*, 60 14-15, Godes ealdorbuig rodera ceastre As Brooke renders (p 154) 'The Moon would build his hall in the very citadel of Heaven' In *Chr* 530, *on burgum* is equivalent to *in caelo*

30 6^b **gif hit swā meahte** Cf *Beow* 2091, *And* 1393, *hit ne mihte swā*, 1323, *bynden hit meahte swā* For other examples of omission of infinitive, see *Spr* II, 268, Sievers, *Angla* XIII, 2

30 7^b **ofer wealles hrōf** Of this Heyne says (*Halle Heorot*, p 14) 'Ob der Ausdruck *wealles hrōf* dagegen mit Grein nur "Gipfel des Walles" zu übersetzen sei und eine hohe Mauer kennzeichnen sollte ist uns zweifelhaft, denn, wenn im Supplement zu *Ælfrics Glossar parietinas* glossiert werden *rōflēase ond monlēase calde weallas*, so denkt sich der Glossator offenbar Mauern, deren Zinnen zugleich

mit der Besatzung dahinter verschwunden sind' We meet the phrase *ofer wealles hrōf* in *Psalms* (Thorpe), 54 9, where it translates the Vulgate *super muros* Grein, *Dicht*, translates 'über des Walles Gipfel', B-T, p 1174, 'over the mountain top', and Brooke, 'over the horizon's wall' The phrase may have a very general meaning here, as one should say 'over the housetops', but compare Browning's 'And the sun looked over the mountain's rim'

30 8^a *cūð* Muller (*C P*, p 17) renders 'gewiss mehi "amicus" als "notus,"' and compares description of Sun, *Wonders of Creation*, 63, *wlitig ond wynsum wera cnēorissum*, and Aldhelm's enigma *De Nocte*, xii, p 270 'die lampas Titania Phoebi—quae cunctis constat amica' But the closest parallel is found in the first lines of *Rid* 95

30 9^a *āhredde þā þā hūþe* Cf *Gen* 2113, *hūþe āhreddan*

30 11^b *forð ðnette* For many examples of the phrase, see *Spr* II, 343

30 13^a *nīht forð gewāt* is rendered by Grein, Brooke, and Trautmann, 'night came on' There is not the least warrant for this rendering, and Muller, *C P*, p 17, rightly translates 'die Nacht schwand dahin' When *forð gewāt* appears elsewhere in like context, it means in each case 'departed' or 'began to depart' *Luke* ix, 12, *gewāt se dæg forð* ('dies coeperat declinare'), *Gen* 2447, *forð gewāt æfenseīma* Compare with our passage *Ph* 98-99, on *dægrēd*, ond *sēo deorce nīht* | won *gewiteð* Lines 12-13 are a short but vivid description of the *dæg* *ēdwoīma* (Krapp, note to *And* 125)

30 13-14 Walz and Trautmann seek to sustain their interpretation 'Wind' by reference to John 11, 8, 'The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth' But 'the disappearance of the moon' is found not only in Latin enigmas (*supra*), but at the close of our riddle's mate, *Rid* 95

RIDDLE 31

Dietrich (XI, 469) offered the plausible solution 'Rain-Water' 'This is always ready to run (3 a), is disturbed by fire (3 b), and is collected in the air (2 b)' According to Dietrich, 31 5-6 refer to the washing before the meal, and 31 7-9 to the 'Taufwasser' (cf 84 38, *fiene dwæscēð*) Prehn, pp 199-201, follows Dietrich's interpretation, and seeks to trace the chief motive of the problem to Symphosius 9, the strife with fire to Eusebius 15, and the 'blooming grove' to Aldhelm 1, 3, 'sed madidis mundum faciam frondescere guttis' While the association of water and fire in a storm cloud may well explain the opening lines, which have much in common with Water riddles of folk literature (*MLN* XVIII, 100, note 19), the fourth line, *bearu blōwende, byrnende glēd*, presents a serious obstacle to this solution Prehn regards this as a pleonasm, completing the thought of the preceding line

Vom Feuer beunruhigt,
Wenn Glut den bluhenden Hain sengt

But the grammatical construction does not permit this reading, and we are forced to the conclusion that these nominatives merely represent certain phases of the

subject, which in such case can hardly be Water Trautmann, *Angla*, Bb V, 47, suggested the answer 'Das Ahrenfeld,' but he later (*BB* XIX, 213 f) abandoned this in favor of the solution of Blackburn (*Journal of Germanic Philology* III, 1900, p. 4), which is thus presented 'The true solution, I think, is *an bēam* in the various senses that the word carries in Old English, *tree*, *log*, *ship*, and *cross* (probably also *harp* and *bowl*)' Blackburn translates as follows

I am agile of body, I sport with the breeze, (*tree*)
 I am clothed with beauty, a comrade of the storm, (*tree*)
 I am bound on a journey, consumed by fire, (*ship*, *tree*)
 A blooming grove, a burning gleed (*tree*, *log*)
 Full often comrades pass me from hand to hand, (*harp*)
 Where stately men and women kiss me (*cup*?)
 When I rise up, before me bow
 The proud with reverence Thus it is my part
 To increase for many the growth of happiness (*the cross*)

Trautmann accepts the answer *bēam*, but rejects the meanings *ship*, *harp*, and *cup*, believing that the first four lines refer to the 'tree' in the forest, the last five to the 'cross' Later in his *BB* article, he proposes, at the suggestion of his colleague Professor Schrörs, the 'osculatorium' or 'instrumentum pacis' or 'stabartiges kussgerat', but this has nothing in its favor, indeed, the thing is not heard of until five centuries later

Blackburn's solution invites the support of parallel passages The opening lines of *Rid* 54 picture the tree in the forest

Ic seah on bearwe bēam hlífian
 tǣnum torhtne, þæt trēow wæs on wynne,
 wudu weaxende

And *Rid* 56 describes the *bēam* as the rood of Christ That *fīls forðwegas* (3 a) refers to 'the ship,' seems to me likely in the light of the association of 'tree' and 'ship,' not only in many folk riddles (Wossidlo, No 78, note) but in the *Runic Poem*, 77-79

Ǽc byþ on eorþan elda bearnum
 flæscas fōdor, fēreþ gelōme
 ofer ganotes bæþ

Compare also the use of *wudu* as 'ship,' *Rid* 424 Although 316 recalls the kissing of horn or of beaker in the other riddles (*Rid* 153, 644), the use of *bēam* in the sense of 'cup' is not elsewhere found, and the supposed reference to a drinking vessel seems more than doubtful In spite of the well-known word *glōw-bēam*, I am inclined to think that we have no reference to the harp in 315, but that the last five lines of the poem refer to 'the cross'—if we accept Blackburn's interpretation of the enigma, rather than Dietrich's

311 There are three strong arguments for *lēgbysig*, as opposed to *lēc bysig* or *lēchysig*: it is the reading of both versions (*a* lēg, *b* lig), it accords with *lāce* (1 b), as *lācende* lēg or lig appears frequently in the poetry (*Dan* 476, *Chr* 1594, *El* 580, 1111), and, as Holthausen points out (*Bb* IX, 357-358), it is in harmony with 3 b, *fjyre gebysgad* (*b* gemyltad), and 4 b, *byrnende glād*

The elemental character of the first lines of the poem seems admirably adapted to the solution 'Rain Cloud charged with fire' (see Pliny's account of Water, *Nat Hist* bk xxxi, chap 1, cited *M L N* XVIII, 100), but the grammatical difficulty in 314 is unfortunately insuperable (*supra*)

Grein and Trautmann render *licbysig* 'geschäftiges leibes', and Blackburn, 'agile of body' Dr Bright favors this reading

312 **bewunden mid wuldre** This phrase may well be applied to fire (*lǣg*) cf *Beow* 3146-3147, swōgende lēg | wōpe bewunden

313 **fūs forðweges** Cf *Exod* 248, fūs forðwegas For many examples of the genitive construction with *fūs*, see Shipley, p 75 — *ð fyre gemylded* Cf *El* 1312, þurh fyr gemylded — *a fyre gebysgad* Water is described as *lyfte gebysgad* (*Ph* 62)

314 **bearu blōwende** In *Rid* 2 8-9 the wind shakes the wood, *bearwas blēdhwate* Cf *And* 1448, geblōwene bearwas The phrase suggests a line of the 'Aqua' riddle (Brussels MS 604 d, twelfth cent, Mone, *Anz* VII, 40) 'Nemus exalo, rideo pratis' In accord with the 'Water' solution is *Ph* 65-67, wæter wynsumu bearo ealne geondfarað

317 **onhæbbe** Grein, *Spr* II, 346, derives from *onhabban*, 'abstinere' (*hapax*), and translates 'mich fern halte, abwesend bin,' in *Dicht* 'mich enthebe' (so Trautmann) B-T, p 754, on the other hand, derives from the frequent *onhebban*, 'raise, lift up,' which is the meaning accepted by Blackburn (*supra*) As the form *hæbbe* for *hebbe* appears, *Psalms* (Thorpe), 24 1, as *onhebban* is of common occurrence, and as the context favors it rather than the unmeaning 'withdraws,' I follow B T

318 **a mild miltse, ð miltsum** Grein, *Spr* II, 251, renders in this place 'hilaritas,' 'laetitia' (?) but, as Trautmann points out (*BB* XIX, 214), the examples which he offers support rather the meaning 'Demut' (cf *Az* 118, 146, 154, *And* 544, miltsum) B-T gives very doubtfully the definition 'humility' (?) for the *Azarias* passages All the citations favor the reading of the *ð*-text

RIDDLE 32

Dietrich (XI, 469) regards 'the rare singing thing' of this riddle with 'a voice in its foot and two brothers on the neck' as the Bagpipe — *swegelhorn* ('sambucus,' WW 44, 37, 'simfonia,' id 483, 17, *Hpt Gl* 445, 19) — with the two flutes at the lower end of the hollow sounding bag He adds 'If the mouthpiece of horn swells up the head and body of the bag which is embraced by the arm of the player, while the fingers rest upon the flutes, which run into the neck of the bag, then the thing possesses at every point a complete likeness to a bird, that touches with his beak the mouth of the blower' (cf 1 7, fēt ond folme fugele gelice) The *swegelhorn* or 'sambucus' is regarded by Padelford (pp 35, 102) as a stringed instrument, for in MS Tib C VI the sambuca is represented as 'an odd pear shaped instrument of four strings,' and in *Hpt Gl* 445, 21 it is a synonym of 'cithara' While Padelford accepts (p 50) the Bagpipe solution, he finds its ancient equivalent not in the *swegelhorn* or 'sambucus' but in the Latin 'musa,'

'camena,' and 'chorus' 'Musa' is glossed by *pīpe oððe hwistle* (WW 311, 22) and 'camena' by *sangpīpe* (*Prudentius Gl* 389, 26) 'The chorus is the usual name for the bagpipe among the church writers In the Boulogne and Tiberius MSS are drawings of the chorus (Strutt, *Horde*, pl xxi) These instruments are conventional, having a round body and two pipes opposite each other In the Tiberius manuscript is a second chorus, which has a square body and two pipes for blowing instead of one But the most satisfactory drawing is in another manuscript of this related group, the one at St Blaise [Compare Schultz, *Das hofische Leben* I, 437] Here a man is blowing on the short pipe of a round bodied chorus, and, with the left hand, is fingering the opposite pipe, which has several holes, and which terminates in a grotesque dog's head' (Padelford, p 51) Trautmann, *Angla Bb* V, 49, suggests 'Fiddle,' and later (Padelford, p 50) the 'Chrotta', but he does not sustain these solutions

Dr Bright makes these very helpful suggestions that put the 'Bagpipe' solution beyond doubt 'The bagpipe looks like a bird carried on the shoulders with the feet projecting upward (= the drones, two in number) The poet speaks of these legs in the air as *fēt ond folme fugele gelice* (l 7), the *neb* (l 6) is the chanter and is at the foot of the instrument (ll 17, 20) The gender of the parts is important The chanter (the sister) is the female voice, it carries the high notes and the tune, the deep voiced brothers are the drones (ll 21-23)'

Prehn, p 282, finds no Latin sources for this problem, and classes it with such riddles as *Rid* 61, 'the Reed,' and 70, 'the Shawm' It resembles the first only in its gift of song, the second only in subject (*infra*) With the German riddles of musical instruments (Kohler, *Weimar Jhrb* V, 1856, 351, No 28) it has nothing in common, but in its seventh line furnishes an analogue to the Lithuanian 'Geige' riddle (Schleicher, p 200)

32 1-3 Compare the opening formula in 33 1-3 — *wrættum gefrætwað* Cf *Beow* 1532, *wrættum gebunden*

32 4 The meter and 32 8 both favor the *nō* [*hwæðre*] of Cos, *PBB* XXIII, 129, rather than the *nō*[*wēr*] of Herzfeld, p 68 — a natural omission, however, on account of the following *werum* — *werum on gemonge* Cf 32 11, *eorlum on gemonge*, 32 14, *werum on wonge* (Th *gemonge*)

32 6 The first half line is faulty Instead of Herzfeld's *onhwyrfed* or *gongende*, or Holthausen's *geneahhe* or *genyded*, may we not read *Niðerweard* [*æt nytte*] ? Cf 35 3, *nebb biþ hyre æt nytte*, *niðerweard gongeð*, 22 1, *Neb is mīn niðerweard* The beak or chanter is downward when the pipe is *in use*

32 7 *fēt ond folme* Cf 28 15 *fōta nē folma*, 40 10, *fōt nē folm*, 68 9, *fēt nē f[olme]*, *Beow* 745, *fēt ond folma* — *fugele gelice* The Fiddle of the Lithuanian riddle (Schleicher, p 200) is likened to a bird which carries its eggs under its neck and cries shrilly from its rear Note the later *flute à bec*, of which the upper part or mouthpiece resembled the beak of a bird

32 8 Cf 59 3, *nē fela rideð, nē flēogan mæg* But the subject of this riddle has, in its physical characteristics, little in common with the subjects of 59 ('Well') and 70 ('Shawm'), with which Prehn, p 282, compares it

32 11 *oft ond gelōme* For other examples, see *Spr* I, 424 — *eorlum on gemonge* Cf 32 4, *werum on gemonge*

32 12 *siteð æt symble* Cf *Mod* 15, *sittað* on symble Another musical instrument, the Reed pipe, 61 9, speaks over the mead bench Cf *Wulfstan, Hom* 46, 16, Hearpe and pipe and mistlice gliggamen drēmað ēow on bēorsele — *sæles bideþ* Cf *Gen* 2437, 2523, *sæles bidan*

32 14 *werum on wonge* This is not to be changed with Thorpe into *on gemonge* (32 4, 11), because thus would be lost the word play upon *wong* 'field,' 'plain,' and *wong* 'cheek' The bagpipe proclaims its power to men in, or by means of, the cheek — Ne *wiht þigeð* Cf 59 10, *nē wiht iteþ*

32 16 *Dēor dōmes georn* Cf *And* 1308, *dēor ond dōmgeorn* Like Etmüller, I begin a new sentence with the line, construing the adjectives with *hio* D1 Bright prefers, with Gn, W, to regard these as a part of the preceding clause

32 17 *fæger* The length of the diphthong is discussed by Madert, p 25 The sound is always long in *Cynewulf* (see Trautmann, *Cynewulf*, p 74), and is always long in the *Riddles* (see 13 11, 21 2, 29 1, 41 46) Sievers (*PBB* X, 499) has shown that it is short only in South England poems

32 20 *Frætwed hyrstum* Cf 15 11, *hyrstum frætwed*, 54 7-8, *wonnum hyrstum* | *foran gefrætwed* With *Frætwed* I begin a new sentence, as the phrase is more in keeping with the following than with the preceding thought This is practically the punctuation of Etmüller

32 21 *hord warað* Against Dietrich's *hordwarað* 'Schatzbesitzer', 93 26, *hord warað*, speaks conclusively Cf *Beow* 2276-2277

hord on hrūsan, þār hē hǣðen gold
warað wintrum frōð

Hord is applied here (so thinks Dr Bright) to the contents of the bag, the air — a meaning that seems to me amply supported by 18 10 *wombhord*, the contents of the Ballista, and by 93 26 *hord*, the ink within the horn The brothers, as above noted, are the bass pipes or drones The passage then becomes clear 'She (the instrument), when she holds the treasure (i.e. is inflated), without clothes (so B T, Supplement, p 61) (yet) proud of her rings, has on her neck her brothers — she, a kinswoman with might' Dr Bright prefers to regard the chanter — not the whole instrument — as the subject of the dependent clause With this I cannot agree, although like him I believe that the poet in the personification *mæg* had in mind the treble notes Unlike Thorpe, I cannot view *bær bēagum* as a compound

32 23-24 For this concluding formula, see 29 12-13 (Introduction)

RIDDLE 33

'Unless this be a waggon or a cart,' says Conybeare, *Illustrations*, p 210, 'the editor must confess himself not sufficiently skilful in wise words to decypher its occult allusions' Bouterwek (*Spr* I, 528, s v *grundan*) answers 'Millstone', and Dietrich (XI, 469) offers the solution 'Ship,' which has been generally accepted The 'one foot' is the keel, the ribs the beams, and the mouth the opening on deck to admit wares into the hold Prehn to the contrary, this riddle bears

no relation to Symphosius 13, but, as Dietrich has pointed out, its tenth line finds an analogue in the 'Ship' riddle of MS Bern 611, No 11 (*Anth. Lat.* I, 354), 'Vitam fero cunctis, victumque confero multis'. It has nothing in common with the Latin riddles of Lorchius (Reusner I, 178), nor with modern English and German problems cited by Mullenhoff (*Zs. f. d. M.* III, 17). Yet Chambers's 'Ship' query, No 16, parallels ours in its last line, 'And no a fit (foot) but ane' (cf. Petsch, pp. 47-48), and the *Íslenzkar Gátur* offers many like queries. In *I G* 151, the ship crawls on its belly footless, while in *I G* 514 the eight oared craft has eight feet. The Anglo Saxon vessel is like the *Kaupskip* of *I G* 615, 651, bearing food to men. Compare also *I G* 131, 293, 429, 516, 585, 725, 1162-1194 (seventeenth century).

This riddle resembles the preceding (32) not only in the use of the opening formula, but in general plan of construction. It belongs to the class of 'monster' problems.

The Anglo Saxon ship is thus described by Strutt, *Hor. da.* p. 42. 'Plate 9, fig. 1 (Tib. B. V) represents the form and construction of a more improved ship of the Anglo Saxons (sometime before the Norman conquest), when they began to build with planks of wood and deck them over. The stern is richly ornamented with the head and neck of a horse, the two bars which appear at the stern were for the steering of the ship instead of the rudder, on the middle near the mast is erected the cabin (in the form of a house) for the commodious reception of the passengers, the keel runs from the stern still growing broader and broader to the prow or head of the ship, which comes gradually decreasing up to a point for the more ready cutting of the water in the ship's course. When the vessel had received her full burthen she was sunk at least to the top of the third nailed board, so that the prow itself was nearly, if not quite immersed in the water. Over the prow is a projection perhaps either for the convenient fastening of the ship's rigging or to hold the anchor.' Ships of the same pattern appear in Harl. MS. 603, ff. 51 r, 54 r, and Noah's ark is not only described (Ferrell, *Teutonic Antiquities in the Genesis*, 1893, pp. 32-33) but pictured as a ship of the time (both in Cott. Claudius B. IV, ff. 14-15, and in the Cædmon manuscript, *Archæologia* XXIV, pl. lxxxviii, lxxxix, xc). For the various kennings of *scip* in Anglo Saxon poetry, see Merbach, *Das Meer* etc., pp. 29 f. Several names are found in the *Riddles*: 324, hlūd wudu, 328, 194, cēole, 156, merehengest, 595, naca nægledbord.

334 **grindan wið grēote** As Dietrich says, this phrase is sufficient to identify the object of the riddle. Compare *Gu.* 1309, grond wið grēote (*ship*).

335-6 Cf. 40 10-13, 59 7-8, 93 25, for like descriptions of the personal features of the subject.

336 **exle n̄ earmas** Cf. 86 6, earmas ond eaxle, *Beow.* 835, earm ond eaxle.

339 **mūð** Dietrich (XI, 470) compares *Gen.* 1364, merehūses mūð (*Noah's ark*).

3310 This line presents difficulties. Thorpe renders *fere* 'in its course,' and suggests *dragð*, 'draws,' for *drēogð*. But the meter is against this emendation. Sweet's rendering of *fere*, 'serviceable' (*Dict.*), with an eye to this passage, does not explain the construction with *drēogð*. Grein notes, *Spr.* I, 282 '*fere* = *fære*,

acc zu *faru*, f [see *Leid* 13, ængfæræ], "das Tragen," "Bringen", "scip feie fōddorwelan (gen) folcscipe (dat) drēogeð (fere drēogeð = fereð)" This seems to be derived from Dietrich (XI, 470) 'Es erklart sich als umschreibung fur *ferian* ("herbeiführen") nach dem häufigen *sīðas drēogan* statt *sīðran*' B T, p 296, follows Greim The phrase finds a parallel in *Gen* 1746-1747

Gewīt þū nū fēran and þīne fare lēðan
cēapas tō cnōsle

Perhaps a play upon words is intended, as *fær* means also ship (*Sp̃r* I, 270) In *Dicht* the line is rightly rendered 'bringt es der Volkschaft Fulle der Nahrung'

33 10-13 These lines show that the ship of the riddle is a merchant ship The cargo of such a vessel is well described in the speech of the merchant in Ælfric's *Colloquy* (WW 96) 'ic secge þæt behēfe ic eom ge cinge and ealdormannum and weligum and eallum folce [33 11-13] ic āstige mīn scip mid hlæstum mīnum and rōwe ofer sǣlice dǣlas and cýpe mīne þingc and bigce þingc dýrwyrðe þā on þisum lande ne bēoð ācennede and ic hit tō gelǣde ēow hider mid mīclan plihte ofer sǣ and hwýlon forlidenesse ic þohie mid lyre ealra þinga, unēaþe cwic æther stende' He brings with him 'pællas and sīðan, dēorwyrþe gymmas and gold, selcūþe rēaf and wýrtgemange (pigmenta), wīn and ele, ylþes bān and mæstlinge (auricalcum), ær and tin, swefel and glæs and þylces fela' A L Smith (Traill's *Social England* I, 202) notes that in the time of Æthelred (cf Schmid, *Gesetze*, p 218, 'De Institutis Londoniae,' § 2) traders from Normandy, France, Ponthieu, and Flanders brought into England 'wine, fish, cloth, pepper, gloves, and vinegar' From the north and east came furs, skins, ropes, masts, weapons, and ironwork

33 13 *rīce ond hēane* Cf 95 2, *rīcum ond hēanum*, *Gu* 968, *rīcra nē hēanra*

33 13-14 With the closing formula cf 68 18-19, *Secge sē þe cunne, | wīsfæstra hwylc, hwæt sēo wīht sý*, *El* 857, *Saga*, *gif þū cunne* (Herzfeld, p 20)

RIDDLE 84

Except in two lines, this 'Iceberg' riddle bears no relation to the many 'Ice' problems ancient and modern But the 'mother-daughter' motif (34 9-11) is common to all riddles of similar subject, and has been traced at length by me (*M L N* XVIII, 4, *P M L A* XVIII, 246, *Mod Phil* II, 564) The Roman grammarian Pompeius tells us that this question was often in the mouths of the boys of Rome (Keil, *Scriptores Art Gram* V, 311, cited by Ohlert, p 30, note) The Ice riddles of Symphosius (No 10) and Tatwine (No 15) do not contain the metaphor, but it is cited by Aldhelm in his *Epistola ad Alcuicum* (Giles, p 230, Manitius, *Zu Aldhelm und Bada*, p 52), and appears in Bede's *Flores* (*Mod Phil* II, 562), in Bern MS 611, No 38 (*Anth Lat* I, 363), among the Lorsch Riddles, No 4 (Dummler, *Haupts Zs* XXII, 258-261), in Karlsruhe MS of Engelhusen (*Mones Anz* VIII, 316), in three of Reusner's authors (I, 21, 82, 259), and in *Holme Riddles*, No 5 I note several versions among the unpublished MSS of the British Museum in Latin form in Arundel 248 (fourteenth century), f 67b, and in Harl 3831 (sixteenth century), f 7a, and as a four-verse enigma

in Harl 7316 (eighteenth century), p 60, f 28 b Puttenham, *Arte of English Poesie*, 1589, Bk III, Arber's Reprint, p 198, selects a popular version of this to exemplify 'Enigma' It is found too in *Pretty Riddles* 1631, No 12 (Brandl, p 54) The query appears among modern German *Volksrätsel*, as Carstens (Schleswig-Holstein), *Zs d Vf Vlk* VI (1896), 422, and Simrock², p 96, show According to Ohlert, p 30, 'Die Verwandtschaft mit dem griechischen Ratsel von Tag und Nacht ist nicht zu verkennen μητὲρ' ἐμὴν τίκτω καὶ τίκτομαι (*Anthol Pal* xiv, 41 cf Athenaeus x, 451 f)' The motif appears in the 'Smoke' riddle of Symphosius (No 7)

As Brooke says (*E E Lit*, p 181) 'The poet paints, with all the vigor of the North, the ice floe plunging and roaring through the foaming sea and shouting out, like a Viking, his coming to the land, singing and laughing terribly Sharp are the swords he uses in the battle (the knife edges of the ice), grim is his hate, he is greedy for the battle'

Ice is thus described in the *Runic Poem*, 29-31

Is byð oferceald, ungemetum slidor,
glisnað glæshluttur gummum gelicust,
flōr forste geworuht, fæger ansýne

For other references to Ice in the *Riddles* see 69, 84 35, 39

34 1 Wiht cwōm Hpan Cf 55 1, Hyse cwōm gangan, 86 1, Wiht cwōm gongan

34 2 cȳmlīc from cēole Cf *And* 361, þon cȳmlīcor cēol, *Beow* 38, cȳm licor cēol

34 5 *hetegrim* This reading, instead of MS *hete grim*, finds support from *And* 1395, 1562, *headþogrim* is an epithet of the north wind, *Beow* 548 Not only *hetegrim*, but *hlinsade*, *gryrelīc*, and *egesful* recall the vocabulary of the *Andreas* (1545, 1550, 1551) — *hlilde tō sǣne* Klaeber (*Mod Phil* II, 145) says, 'This looks at first sight genuine (cf *Doomsday* 88, *And* 204), but the context seems to demand exactly the opposite of it' Herzfeld, p 68, suggests *tō sǣge*, 'zugeneigt' (so *Dicht* 'zum kampf geneigt'), which does not appear elsewhere in Anglo Saxon, and Klaeber proposes *on wǣne*, arguing that a confusion on the part of the scribe between *wǣne* and *sǣne* would lead him to change *on* to *tō* Holthausen, *Engl Stud* XXXVII, 208, prefers *tō cēne* (North *cǣne*, *cǣm*) Why is any change necessary? Brooke (*E E Lit*, p 181), who translates 'greedy for the slaughter,' says however in a note 'The phrase might mean slow in beginning the war, but when engaged, bitter in battle work, and the phrase might well apply to an iceberg' The seeming contradiction is of a sort dear to riddle makers For scansion of 34 5^a, see Herzfeld, p 50

34 6 *biter beadoweorca* See 6 2, beadoweorca sæd, *Brun* 48 — *bord-weallas* This is variously rendered Th 'bucklers', *Dicht* 'Schildmauern', *Spr* I, 133 'litons agger', Brooke p 181, 'the sides of the ships ranged along with shields', Sweet *Dict* 'the shore' The phrase, I think, refers neither to shore nor to shield but simply to the sides of the ship, which is elsewhere the *bord* (59 5 *Gn Ex* 183, *Chr* 861, etc) Compare the Delphian Oracle's phrase 'wooden walls' for ships, and remember that a riddler is writing

34.7 **Heterūne bond** There is no reason to substitute *onbond* with *Cosign* (*PBB* XXIII, 129), who compares *Beow* 501, *onband beadurūne*. In the present passage, the iceberg 'binds, like a wizard, runes of slaughter' (Brooke, p. 181)

34.9-13 These enigmatic lines find adequate explanation in *Met* 28.58-63

hwā wundrað þæs
oððe oðres eft, hwý þæt is mæge
weorðan of wætere? whitetorht scineð
sunne swegle hāt, sōna gecerreð
ismere ænlic on his āgen gecynd
weorðeð tō wætere?

The direct speech of the Iceberg suggests 39.6, 49.5, and the frequent addresses at the close of the riddles (Jansen, pp. 94, 95, Herzfeld, p. 36)

34.9-10 **mōðor þæs dēorestan** See 42.2-4, 84.4 (Water). The motive, so well known in riddle poetry, is again used, 38.8

34.11 **ældum cūþ** Cf. *Beow* 706, *yldum cūð*

RIDDLE 35

As an answer Dietrich (XI, 470) offers 'Rake', Trautmann, with far less reason, 'Bee'. The resemblance to the 'Serra' riddle of Symphosius, No. 60, is slight and may lie in the independent demands of similar subjects. (A far closer analogue to Sym. is found in the *Anthol. Pal.* xiv, 19, cited by Ohlert, p. 143). It is interesting to compare the 'Rake' (*Hrifu*) riddles of *Islenskár Gatur*, Nos. 578, 628, 1053, as well as the 'Shovel' problems of that collection (Nos. 154, 358, 1102, 1135). The teeth and downward fall of the Rake recall particularly *I G*, 578

Hver er snotin halalaung, á hausu er geingur,
gemlur ber í gotum rata
gerr vinna til ábata?

Raca or *ræce* appears as a gloss to 'rastrum vel rastellum' (WW 105, 1), and is mentioned among the agricultural implements in the *Gerēfa* list, *Angla* IX, 263 (Andrews, *Old English Manor*, p. 267). A capital illustration of the Anglo-Saxon rake — indeed of two — is found in MS. Cott. Claud. B. IV, f. 79r. This is not dissimilar to the rake with nine teeth in the Thorsbjerg bog-find (Du Chaillu, *Viking Age* I, 202, fig. 365).

"It is a thung," riddles Cynewulf of the Rake — "that feedeth the cattle." Well does it plunder and bring home its plunder — as it were a forager. The riddle is dull, but it ends with the poet's pleasure in the meadows — "the Rake leaves firm the good plants."

Still to stand fast in their stead in the field,
Brightly to blucker, to blow and to grow."

(Brooke, *E. E. Lit.*, p. 146)

35.2^b The teeth of the Plow are mentioned, 22.14, and those of the Saw are thus described by Symphosius, 60.1-2

Dentibus innumeris sum toto corpore plena
Frondicomam subolem morsu depascor acuto

353 Cf 11 1, 22 1 (Plow), 32 6 (Bagpipe)

354 *tō hām tȳhō* This is paralleled by *A S Chronicle*, 1096, *Orosius* 1v, 6, *hām tūgon*, and the Mod Engl 'draw near home' (Byron, *Don Juan* I, 123)

35 7-8 For another riddle picture of an English meadow, 'the station of plants,' see 71 2-3 — *wyrtrum fæste* Cf *Beow* 1365, wudu wyrtrum fæst, *Dan* 499, wudubēam wyrtrum fæst

359 *beorhte blīcan* So *And* 789, *Chr* 701, 904 — *blōwan ond grōwan*. Cf *Met* 20 99, *blōweð ond grōweð*, *Ps* 64 11, *blōwað ond grōwað*

RIDDLE 36

As Dietrich first pointed out (*De Kynewulfi Postae Aetate*, 1859, pp 16 f), this 'Mail coat' riddle is preserved not only in the *Exeter Book* but in the *Leiden MS Voss Q* 106, 24^b, in the Northern dialect This MS contains the enigmas of Symphosius and Aldhelm, and dates, as Dietrich proves on the evidence of the hand writing, from sometime in the ninth century Dietrich, who gives a facsimile of the page containing the enigma, believes that the scribe, whose name we infer to be Otgerus from a marginal entry, was an Anglo-Saxon (Eadger or Edgar) living on the continent, and that he copied out the riddle in Latin script (using, contrary to English custom, both the *ſ* and *th*) from an older manuscript

The Anglo Saxon versions of the riddle follow very closely the Latin of the 'Lorica' enigma of Aldhelm (iv, 3) Two lines of the Anglo Saxon correspond throughout to a single line of the original The Latin order of traits in the description is departed from once, lines 4-5 being represented by lines 9-10 and 7-8 in the English In this case the sequence of the translation is so far preferable to that of Aldhelm's text that Dietrich believes that the rendering was made from an older and better version of the Latin enigma than has come down to us Here is the 'Lorica' riddle

Roscida me genuit gelido de viscere tellus (A-S, 1-2)

Non sum setigero lanarum vellere facta, (3-4)

Licia nulla trahunt, nec garrula fila resultant, (5-6)

Nec crocea seres texunt lanugine vermes, (9-10)

Nec radius carpor, duro nec pectine pulsor, (7-8)

Et tamen en vestis vulgi sermone vocabor (11-12)

Spicula non vereor longis exempta pharetris (Leid 13-14)

The most superficial comparison of the English texts will show that they are merely slightly differing forms of the same version The only important difference between them lies at their end here the Exeter text omits to translate the last line of Aldhelm, fearing, so Dietrich suggests, to betray the solution, but adds the conventional tag of appeal to the cunning of the reader, which is omitted in the Leiden text, either because it was not in the original or because it is unessential to the body of the riddle, or else because the scribe found himself pressed for room at the bottom of the page, as the MS seems to indicate

Lehmann, *Brunne u Helm in ags Beowulfhede*, 1885, 1 f, traces the history of 'lorica' or mail coat from the earliest Germanic times through the Merovingian

and Carolingian periods Batemann in his *Ten Years' Diggings*, pp 34 f, describes the supposed 'lorica' discovered at Bentley Grange, with the boar helmet 'This consisted of a mass of chain work formed of large quantities of links of two descriptions attached to each other by small rings half an inch in diameter amalgamated together from rust There were present, however, traces of cloth which make very probable the supposition that the links constituted a kind of quilted curass by being sewn within or upon a doublet of strong cloth' The absence of protective body armor in nearly all the early MSS would seem to show that it was used only by a few persons of the highest rank (Keller, p 97) This conclusion is supported by the evidence of the wills and laws (Lehmann, *Germania* XXXI, 487) In the *Beow*, however, the *byrne* or light ringed shirt of iron links is the possession of every one of a picked band of warriors Miss Keller concludes that the scale armor ('lorica squamata') was popular on the Continent, and mail armor ('lorica hamata') in England See the illustrations of both printed by Strutt, *Horda*, p 30, from the Cotton MSS, Claudius B IV, and Cleopatra C VIII

361 Similar is the origin of the Sword, 71 2-3

362 Cf *Ps* 126 4, of innaðe ærest cende

363 *beworhtne* (*Leid bluorthæ*) Dietrich (*De Kyn Aet* p 18) notes 'Proxi-mum *brior the* for *briorhte* est participii genus femininum, loquitur enim ipsa res a poeta descripta, quam vult conjectura inveniri, quae res saepissime in aenigmatibus anglosax *wiht* gen fem dicitur et hoc in aenigmate est lorica annulis ferreis texta' The Exeter form is masculine, which can hardly refer to *byrne*, but grammatical gender is little considered in *Riddles* (see 24 7, 25 7, 26 8, 39 6-7, 41 passim) — *wulle flȳsum* Cf *Ps* 147 5, *wulle flȳs*

365-8 Andrews, *Old English Manor*, p 273, notes that in the *Gerēfa* (*Angla* IX, 263) 'we have a number of important terms applying to the loom which supplement the meager knowledge furnished by the Saxon literature There was the frame of the loom (*stodlan*), the web beam (*lorg*, glossed "licatorium," WW 187, 11), later called yarn beam, the wool-card (*timplean*), and wool comb (*wulcamb*), the weft or woof (*wift*, *wef*), the weaver's rod (*amb*), the shuttle (*wef*, also *sceaðel*), bobbins (*sluc*), and reel for winding thread (*cranstaf*), etc It is evident from the "tow" tools here given and from such as are given in other lists (WW 187-188, 262, 293-294) that spinning and weaving were in a very moderate state of development The loom itself was without treadles and we cannot be certain that it had cylinders for tightening the warp' For a discussion of the Anglo Saxon loom, see notes to *Rid* 57

Stopford Brooke (*E E List*, p 126) thus renders the lines

I have no enwoven woof, nor a warp have I,
Nor resounds a thread of mine through the smiting of the loom,
Nor the shuttle shoots through me, singing (as it goes)
Nor shall ere the weaver's beam smite from anywhere (on me)!

365 *wefle* Of *wef* in the *Gerēfa* list, Andrews notes (274, n) '*Wef*, also *sceaðel* It is not easy to determine the difference, unless the former refer specially to the thread, which the shuttle carried, and the latter to the sheath within which the thread was contained' B T's long discussion and copious references (p 1182)

show that *wefl* is the gloss of 'cladica' or 'panuculum' and the synonym of *wef* and *owef*, the weft or woof (see Dietrich, *De Kyn Aet*, p 19)

366 *præata gepræcu* In *Spr* II, 598, Grein regards *bræat* in this passage as perhaps 'ein Theil des Webstuhls' In *Dicht* he translates 'durch der Schläge(?) Wuten' It seems to mean here 'the pressing of multitudes' — that is, 'the force of many strokes'

367 *hrütende hrīsil* Dietrich says (*De Kyn Aet*, p 19) '*hrīsil* est radius, nondum navis fistulam textoniam continens, sed lignum in curvum cui filum intextendum circumvolvitur, islandice *winda* dictum cujus epitheton est *hrütendi* "stridens" quod vet theot erat *rūzontu*, "stridulus" I prefer Dietrich's *hrūtendi* (see Schlutter, *infra*) to Sweet's *hrütendum* (*Leid* 7) for three reasons it is in accord with the Exeter form, *hrütende*, *hrütendum* does not harmonize with the context, for it is the shuttle (*hrīsil*), not the mail coat (*mē*) that goes whizzing, and finally *mē* would demand not *hrütendum* but *hrütendre*, as it is feminine (see *Leid* 3, *mec buorthæ*)

368 *ām* (*Leid aam*) There seems little reason to question the opinion of Dietrich (*De Kyn Aet*, p 19) and Grein (*Spr* I, 28) that *ām*, a hapax-legomenon, is the 'pecten textorius, sive lignum illud transversum quo filum modo intextum pulsatur,' or, as Bosworth-Toller renders it, 'the reed or slay of the weaver's loom' Thorpe without warrant changes the word to *uma*, 'the yarn beam' In the *Ger ēfa* list the word *amb* appears, and is thus considered by Andrews (*Old English Manors*, p 274) 'We can get only an uncertain light upon this word Liebermann has suggested its relation to *ām*, meaning a weaver's rod' This word is found in Cynewulf, *Riddle* 36, *nē mec oðhwonan sceal āmas cnyssan* "nor do the weaver's rods anywhere press me down" This seems the most acceptable interpretation In the *Ger ēfa* enumeration (IX, 263, 12), a synonym is "pihten," which Leo, *Angels Gloss* 520, 16, renders "der weberkamm aus latein *pecten*," [see *Hpt Gl* 494, 26] This was a weaver's comb, the teeth of which, inserted between the threads of the warp, by a downward pressure or stroke packed the thread of the web closer together It served the purpose of the *ām* or slay rod In fact *ām* is the Saxon translation (in Cynewulf's riddle) of the *pecten* ("duro nec pectine pulsor") in Aldhelm's version'

369 Cf 41 85, *wrætlice gewefen wundorcræfte* I cannot agree with Brooke (p 126) that this line of the riddle 'takes us into the heart of ancient heathendom' It is simply a fairly accurate translation of Aldhelm's Latin, and cannot be rendered 'Me the Snakes wove not through the crafts of Wyrds' *Wyrda craftum* has lost its old force, and means nothing more than 'durch Schicksalskräfte' (*Dicht*)

36 10 *godwebb* Cf *Met* 8 23

nē heora wæda þon mā
sioloe siowian, nē hī siarocræftum
godweb giredon —

See *Lchd* II, 10, 16, *gōd geolu seoluc*, III, 174, 29, *seoluc oððe godweb* For long discussions of this word and its analogues, see Heyne, *Fünf Bücher* III, 235, Klump, *Altenglische Handwerksnamen*, p 77

36 14^a Cf *Beow* 627, *wisfæst wordum*

LEIDEN RIDDLE

Since the casting of my text of the *Leiden Riddle*, Dr Otto B Schlutter has generously sent me from Leiden the results of his careful study of the manuscript. His detailed discussion of every debatable point in the text deserves larger treatment than my present space affords, but I am fortunate in being able to print his version of the problem and his Latin translation — however different his interpretation may be from my own.

'The following,' writes Dr Schlutter, 'is my reading of *Leiden Riddle* metrically arranged. What is bracketed is no longer visible. The letters in small capitals are very faint and hence doubtful.'

Mec se ueta erðuong uundrum freorig
 ob hif innaðæ ærist cæ[ndæ]
 Nī uuat ic mec buorthæ uullan flusū,
 herū derh hehcræft hūgidohta uyn
 Uundnæ me nī biað ueflæ, nī ic uarp hafæ,
 nī ðerih ðreaungðræc ðræ' me hlæmmedæ
 Ne me hrutenbe hrifil scelfæð,
 ne mec ouanān caam sceal cnyiffan
 Uyrmaf mec nī auefun uyndicræftum,
 ðaði goelu godueb geatū frætuath
 Uil [m] mec huetræ fuædeh uidæ ofær eorðu
 haatan mīth heliðum hyhtlic giuæde
 Nī anoegun ic me ærigfæræ egsfan brogū,
 ðehði nīmæn flanaf [fracca]dlīcæ ob cocrum lon[gum]

Me humida tellus mire gelida
 ex visceribus suis principio genuit
 Ignoro me coopertam lanae velleribus,
 villis per artificium, laborem mentis
 Volutae non mihi sunt panuculae, non ego licium habeo,
 non per tortile opus filum mihi garrulat (garrulavit),
 Non stridens mihi radius vibrat (vibravit),
 non me ulla parte pecten pulsabit
 Bombyces me non texuerunt plumaria arti
 qui quidem flavum sericum vestibus fabricant
 Verumtamen homines me vocabunt late per orbem
 desiderabile vestimentum apud heroas
 Non expavesco iaculationis terrorem timorose,
 quamvis promant sagittas hostiliter ex pharetris longis

Here are a few of Dr Schlutter's comments upon his readings. 'Line 1 The doubtful letters after *ueta* I now find to be *erð*, the first letter being plainly visible. Line 2 What follows in the MS after *ærist* is doubtful, with a little straining of the imagination one may be able to see *cæ*, but how the traces of the letters following after can yield *ndæ*, seen by Sweet, passes my conjecture. Line 4 The first letter of *hehcræft* certainly looks like a clear case of *ð* which was corrected by *h*

written over To me the recognizable traces point rather to *uyn* than to the *cumt* which Pluggers (Leiden librarian's transcript) doubtfully exhibits, and *hygdohhta uyn* would seem to be not ill fitting the context and a fine acknowledgment of the art of weaving. Line 5 The second letter of what you print *hefe* is plainly an *a*. Line 6 As to *þrea[ð]un giðrac*, neither the MS nor the sense seems to warrant the assumption of a *t* after *a*. I read *þreaungiðrac* "per pressuram (i.e. laborem) tortionis". As to *hlmmith*, the MS evidence plainly points to *a* as 3d letter, the 6th letter may be *e* or *z*, the letter following points to *d*, and traces of an *e* following (but erased?) are visible. Line 8 It is impossible to say whether the reading is *ouana* or *auana*. Line 9 The *r* of *uyrdi* seems to be corrected to *n*. Line 11 After *U!* I think the copyist skipped an *m* = *mon* of the original. As to *hudra*, the MS has apparently *hueþa*, i.e. *huethra*. Line 14 I think there is great likelihood that *niman* is really supported by MS evidence. Also MS evidence seems to point out as correct Rieger's conjecture *flanas*. The first four letters are doubtful, but the last two can be pretty plainly made out as being *as*. Rieger's [*fraca*] *dlice* may be right. After *cocrum* I make out *lon* (?), which seems to point to *longum*.

Since the above went to the printer, Dr Schlutter has kindly sent me the advanced sheets of his article 'Das Leidener Ratsel' (*Anglia* XXXII, 384-388), which records his readings.

Leid 13-14 Dietrich (*De Kyn Act*, p. 20) cites *Ch̅r* 779 f

Ne þearf him ondrædan dēofla strælas
 ænig on eorðan ælda cynnes
 gromra gārfare, gif hine God sculdeþ, etc

Leid 13 *anōgu nā* Dietrich (*De Kyn Act*, p. 20) suggests a derivation of MS *anōgun* from *onēgman* (*onēgunian*), and believes that the vowel ending of the 1st person has been omitted before the postpositive *ic*. B. T., p. 750, derives from the word *onēgan* and proposes here *anōgu nā*, which finds ample support in *Dan* 697, *nē onēgdon nā orlegra nīð* — *ærigfæræ*. The WS equivalent *earhfare* appears six times in the poetry (Dietrich, l.c.) *Chr* 762, *Jul* 404, *El* 44, 116, *And* 1049, *Sal* 129. See Trautmann's interpretation of *Rid* 65 (*infra*) — *egsan brōgum*. Cf. *Gu* 122, *brōga egeslic*.

RIDDLE 37

I must repeat the contents of my note *M L N* XVII, pp. 102-103. Dietrich (*Haupts. Zs.* XI, 470-472), with his usual acumen, discovers in this riddle the use of 'secret script,' but he says nothing of the history of this kind of writing, nor does he seem to have known that it was often employed in mediæval enigmas. Suetonius records (*De Vita Caesarum* 1, 56) that Julius Cæsar employed in his familiar epistles a cipher formed by a consistent exchange of the letters of the alphabet, and that Augustus, too, used 'notae' or secret writing (ii, 88) 'Quotiens autem per notas scribit B pro A, C pro B ac deinceps eadem ratione sequentes litteras ponit.' Isidore, Bishop of Seville (d. 636), in his widely read *Origines* (1,

cap 25), ascribes the use of this device ('notae litterarum') to Brutus and the two great Cæsars, and quotes a letter from Augustus to Tiberius. Mention in so famous a text book doubtless gave the script a vogue. Alcuin turns to account the method in giving the solutions of his 'Propositiones' (*P L CI*, 1145, see Introduction), sometimes assigned to Bede (*P L XC*, 665) — e.g., No 26, CBNIS BC FUGB LFPPRKS — and a similar substitution of consonants for preceding vowels appears in the answers to the riddles of the early tenth century Reichenau MS 205 (Mullenhoff and Scherer, *Denkmaler*³, 1892, p 20). This enigmatic style of writing survived long, as its use in solutions by the anonymous author of *Aenigmata et Grap̃hi Veterum et Recentium* (Duaci, 1604) testifies.

The secret script is used in introducing the Anglo Saxon prose riddle (MS Vitellus E XVIII, 16 b), which is printed by Wanley, *Catalogue*, p 223, Massmann in *Mones Anz*, 1833, p 238, Grein, *Bibl II*, 410, and Forster, *Herrigs Archiv CXV*, 392, and solved by Dietrich XI, 489-490, Grein, *Germania X*, 309, and Forster, *Archiv CXVI*, 367-371 (see my note to 44 14). Nys þks frfgfn sylknc þknc tō rædfnnf (Nys þis fregen syllic þinc tō rædenne). Upon the same page of the manuscript appears an Anglo Saxon explanation of the system (Forster, *Engl Stud XXXVI*, 325).

a	e	i	o	u	b	f	k	p	x
					a	e	i	o	u

Þis is quinque vocales, mid þysum fif stafum man mæg wřitan swā-hwæt swā hē wile. Hit is lýtēl cræft, ac þēah man mæg dwelian manega men mid ægðer ge ware ge unware. Among the Latin examples that follow is one in Old English that reads like a riddle formula. Cxnnb mbgf þx brædbn, hwæt þks mbgf bfpn. Kc wfnf þæt hkt nks fōrædf (Cunna, mage þū ārædan, hwæt þis mage bēon. Ic wēne, þæt hit nis ēðræde).

The script appears not infrequently in glosses, both in Old English (*Kentish Glosses*, WW, p 87) and Old German (*Haupts Zs XV*, 35, XVI, 36, 94). It serves a useful purpose in the fifteenth-century puzzles of the *Brome Book*, f 1, (Kerrison and Smith, London, 1886) and of the Sloane MS 351, f 15, (Wright and Halliwell, *Reliquiae Antiquae II*, 15). Compare A. Meister, *Die Anfänge der modernen diplomatischen Geheimschrift*, Paderborn, 1902, pp 5 f.

From the fourteen letters of the riddle, Dietrich (XI, 471-472), by several shiftings and substitutions, derives *sugu mid V ferhum*, 'sow with five farrow'. This is a world riddle, and has a famous history. I must refer to my note on *Holme Riddles*, No 53 (*P M L A*, 1903, 258-259). Ohlert, pp 38-39, marks its appearance in the *Melampodia* of Hesiod (Strabo xiv, 1, 27, p 642), and points to the Icelandic parallel, *Heiðreks Gátur*, No 12 ('sow with nine young'). Heusler, *Zs d V f V k XI*, 1901, 141-142, compares with the *H G* version Aldhelm vi, 10, our Exeter Book problem, and the modern riddles of the Faroes (*Zs f d M III*, 125) and Iceland (*Íslenskar Gátur*, Nos 447, 448). *Royal Riddle Book*, Glasgow, 1820, p 9, is very like *Holme Riddles* with a similar theme are found in Hungary (*Mag fur die Litt des Auslandes*, 1856, p 364) and in the Tyrol (Renk, *Zs d V f V k V*, 152, No 76), and the Latin homonym of Reichenau MS 205, No 6, (Mullenhoff and Scherer, *Denkmaler*³, p 20) has a like motive.

The closest analogue to Dietrich's interpretation of our riddle is that of Aldhelm, vi, 10, *De Scrofa Praegnante*. The first four lines of the Latin correspond exactly to the number motive of the Anglo Saxon

Nunc mihi sunt oculi bis seni in corpore solo,
Bis ternumque caput, sed caetera membra gubernat,
Nam gradior pedibus suffultus bis duodenis,
Sed novies deni sunt et sex corporis unguēs

Other Latin analogues are Symphosius 90 and Aldhelm 1, 10, which have as their theme 'Mulier geminos pariens'

Thus far the strange forms of the monster of the riddle have been left unexplained. There is a difficulty here, which Dietrich, l c, meets with a not very plausible explanation. 'The bird in the second part of the riddle must now be discussed: it is only a continuation of the jest of the wing ears and is still the sow, because the points of likeness with horse and woman which the bird is said to have are predicates of the subject in the first part. As the sow, on account of the mane, is a horse, so she is, on account of her womb, a woman, and, by reason of her snout and bite, like unto a dog.'

This solution does not satisfy Trautmann, who suggests very doubtfully (*Anglia*, Bb V, 49) that the secret words are merely Latin translations of the preceding Anglo Saxon forms 'homo,' 'mulier,' 'equus'. This view is confirmed by Holthausen, who believes (*Engl. Stud.* XXXVII, 208) 'that we have to do with a corrupt transmission of the secret script, and that for *h w M, M x I R f w f g x x s* we should read *hpm[p] = homo, malkfr = mulier, f gxxs = equus*'. Holthausen is unwittingly close to the MS, which Dietrich and Assmann have misread. Here at last is the obviously correct interpretation of the secret script. And in the light of this, Dietrich's solution loses its chief support, and must, I think, be abandoned.

It is possible that the formula of closing in line 8 marks the end of our riddle, and that with *Fōr flōdwegas* (l 9) a new problem is begun. If this be the case, we do not lack solutions. Dietrich, l c, would then offer 'Fledermaus,' changing, with Grein, *flōdwegas* to *foldwegas*, and Trautmann proposes 'Das Schiff'. But it is not necessary to regard 37 9-14 as a separate riddle, since the traits of the object here correspond with those of the wight in 37 1-8. We can hardly do better than to extend to the whole problem Trautmann's solution of the latter part and interpret the monster as 'Ship' or 'Boat'.

This answer meets the conditions of the enigma. The ship has 'four feet under its belly,' the four oars (compare 'the eight feet' of the eight oared craft in *I G* 514), and 'eight above on its back,' those of the man, woman, and horse on its deck. It fares the floodways, and may well be compared to a bird (cf. *Beow* 218, *And* 497, *fugole gelicost*). The horse, man, dog, bird, and woman (37 11-12), of which it bears the likeness (1 e which it carries), supply, if we add the ship's figure-head, the two wings, twelve eyes, and six heads (37 7-8). The phrase *tū fībru* may refer also to the ship's sails, and thus stress the likeness to a bird.

37 4 *ehtuwe*. Thorpe suggested *ehtube*, translating 'eighth man', Gn² *ehtu wē = ehtun wē (ehtan, eahian, 'aestimare')*. But, as Sievers shows *Gr*³ 325, 8,

ehtuwe is merely the Northern form of the numeral 'eight' (R², *Luke* 11, 21, *æhtowe*) Holthausen (*Engl Stud* XXXVII, 208) points out that *ehtuwe* must be construed with *ufon on hryge* (l 6) The phrase thus parallels *fzowere fzt under wombe* (l 3)

37 5-6 I depart from Assmann's reading by giving *winf* to the fifth line and *f hors gxxs* to the sixth

37 9 **För flödwegas** Cf *Exod* 106, föion flödwege, *Seaf* 52, on flödwegas feor gewitan, *El* 215, fëran flödwege (MS foldwege)

37 13 Cf *And* 603, Miht þū mē geseccgan, þæt ic sōð wite, *Chr* 442, þæt þū sōð wite (Herzfeld, p 19)

RIDDLE 38

This riddle of the 'Bellows' has nothing in common with Aldhelm's enigma of like topic (1, 13), but in its 'life and death' motive conforms closely to Symphosius 73 (*infra*) It is a variant of 87, and in some motives it presents points of likeness to *Riddles* 19 and 34 The many 'Bellows' problems of different languages have small resemblance to the Anglo Saxon *Strassb Rb* 209, *Apol lonus of Tyre* 4 (Schroter, *Mitt der deutsch Gesellsch zur Erforsch der vaterl Spr und Alt* V, 1872, p xiv), Reusner I, 188, 287, *I G* 195, 726, 860, 925, 1152, and the English riddles (*Notes and Queries*, Dec 16, 1865)

Dietrich (XI, 472) first suggested 'Wagon,' but arrived soon (XII, 238 note) at the answer 'Bellows,' which no one has questioned

In Cotton MS Claudius B IV, f 10, we find an illustration of Tubal Cain at work at the forge assisted by an attendant with bellows (Tubalcain sē wæs ægðer ge gold smið ge iren smið) and in Harl MS 603, f 6 v, two figures at a smithy, one with hammer and tongs (see also *Cædmon Met Par* lxix, *Horda* vii, 3, xxxii, 9) Akerman in his *Remains of Pagan Saxondom*, 1855, p 61, discusses the high repute in which the smith was held, and cites the will of Eadred giving lands to Ælfsige, his goldsmith (*Codex Diplomaticus* III, 431, cf VI, 211) Compare *The Crafts of Men*, 61-66

Sum mæg wæpenbræge wige tō nytte
mōdcræftig smið monige gefiemman,
þonne hē gewyrceð tō wera hilde
helm oððe hupseax oððe heaðubyrgan,
scīrne mæce oþþe scyldes rond,
fæste gefēgan wið flyge gāres

In a passage of the *De Laudibus Virginitatis* (cited by Sharon Turner VII, chap xi), Aldhelm describes 'the convenience of the anvil, the rigid hardness of the beating hammer, and the tenacity of the glowing tongs'

The craft of the smith is extolled in Ælfric's *Colloquy*, WW 99 'Se smiþ secgð hwanon [þām yrþlinge] sylanscear oþþe culter þe nā gāde hæfþ būton of cræfte mīnon hwanon fiscere ancgel (hamus) oþþe scēowyrhton æl oþþe sēamere nædl nis hit of mīnon geweorce' And the Consilhanus answers 'þū hwæt sylst ūs on smiþþan þīnre būton isenne, fýrspearcan and swegincga beātendra slecgca and blāwendra byliga (flantium folium)' For a discussion of the status of

the smith and of the appearance of his name in Anglo Saxon literature, see Klump, *Altenglische Handwerksnamen*, pp 32-35, 97-104

Andrews says, *Old English Manor*, p 276 'The tools which they (the Anglo Saxons) employed were cumbersome and required much time and labor to satisfactorily use them This Cynewulf indirectly tells us in his riddle of the bellows, for while Aldhelm, from whom he copied, had laid special stress upon the metal adornment, the artistic work, Cynewulf, more familiar with the Saxon bellows as the smith used them, lays his emphasis upon the strength which was needed by the man who attended the blowing This would point to a ruder instrument and the need of greater muscular exertion' The argument has small force

38 1-3 Compare the other Bellows riddle, 87 1-3 See also 19 3, wide wombe, 89 2, wihht wombe hæfd

38 4 A difficult passage Thorpe proposes, in his note, *fylgde?* Grein, in the note to his text, *fælde*, Dietrich (XI, 472) *bær his filled fīzah burh his ēage* Grein, *Dicht*, renders thus 'wo seine Füllung(?) flog durch sein Auge' But Dietrich retracts (XII, 238, note) 'Eigen ist der mitfolgende diener und zugleich sohn des blase balgs, es ist der durch sein auge entschlupfende wind, er flog da man es (v 4, das ding) fallte, d h niederdruckte' One very serious objection to Dietrich's second rendering is that nowhere in the *Riddles* is the object indicated by the neuter pronoun, but always is regarded as a person, — man or woman Here it is masculine, while in the companion problem (87) it is feminine *Hit*, then, is either a corruption or refers to something else than the riddle subject As there is no possible antecedent, I believe that a reconstruction of the line is demanded Dietrich's first suggestion is probably not far from the truth *his filled* (probably *fyllo*, see 43 5) *fīzah burh his ēage* refers, of course, to the contents of the bellows, the wind, which is 'blown through the eye' (cf *Rid* 87 6 blēow on ēage) The 'much accomplishment' (*micel gefēred*) of the *begn* indicates just such labor as that in *Rid* 87 4-5 With our passage compare the lines in *The Crafts of Men* (cited *supra*)

38 5-7 Here the riddler closely follows Symphosius 73 1-2

Non ego continuo morior, cum spiritus exit,
Nam redit assidue, quamvis et saepe recedit

38 7 blæd biþ āræred Cf *Beow* 1703, blæd is āræred The riddler is of course playing upon the double meaning of *blæd*, 'breath' and 'prosperity' So Symphosius plays upon 'spiritus' in his 'Violet' enigma (No 46)

38 8 This motive is that of the world-riddle of Ice, discussed under 34 9-11 Prehn, p 211, compares Symphosius 73, *Fumus* 'Et qui me genuit, sine me non nascitur ipse'

RIDDLE 39

The sources of this riddle of the 'Young Bull' have received sufficient discussion under *Rid* 13

39 1-3 Grein and Wulker put no mark of punctuation after *wæpnedcynnes*, but a colon after *grædig* How then is *grædig* to be construed? Grein, *Dicht*, makes the adjective qualify *wihht* (acc), but grammar forbids Brooke, *E E Lst*, p 146,

supplies 'was' 'Of the gladness of youth was he greedy' It is far better to close line 1 with a semicolon, and then regard *grādīg* as qualifying the subject of *forlēt*, that is, the Young Bull itself Grein, *Dicht*, commits the mistake of rendering *ferðfyrþende* as 'Der Befrieder der Geister,' so also Brooke 'The Defender of Being' In *Spr* I, 282, Grein corrects his error by translating the word as acc pl with *wellan*, 'vitam servantes,' which corresponds to Thorpe's and B T's 'life saving' The passage may thus be rendered 'I saw a creature of the weaponed kind, greedy of youth's gladness, for a gift unto himself, he let four life saving fountains brightly spring,' etc

393 *ferðfyrþende fēower wellan* Compare the *fēower swāse brōðor* of 72 5-6 The Uddeis appear often in riddle poetry I have already referred under *Rid* 13 to Aldhelm III, 112, 'Bis binis bibulus potum de fontibus haus,' and Eusebius 37, 'ab uno fonte rivus bis binos,' and to other Latin enigmas with this theme One of the best known of world riddles is that of the 'Cow,' with the motif 'Vier hangen, vier gangen' (Wossidlo, No 165), found in all countries Compare, too, *Holme Riddles*, No 36, 'Flink flank under a bank 10 about 4,' and the several analogues

394 *on gesceap þēotan* B-T, p 1053, says 'The passage describes a calf sucking from its mother, if *þēotan* is an infinitive [the word is found in the sense of "howl," *Met* 26 80] it must refer to the sound made by the milk coming from the teat, but perhaps *gesceap þēote* may be a compound noun meaning the teat' *þēote* is 'a pipe or channel through which water rushes' B-T's first explanation, which corresponds to the rendering of Grein, *Dicht*, 'nach Geschick tosen' (*Spr* II, 589, 'prorumpere cum strepitu'), seems to me preferable, for the compound suggested is not enigmatic *On gesceap* is not found elsewhere, but its meaning is obvious (contrast 73 6, *wip gesceape*) The riddler, here as elsewhere, may be slyly delighting in the double meaning of his word

39 6-7 Herzfeld (pp 29, 44), who believes that the last two lines are taken word for word from Eusebius (see however my notes to *Rid* 13) says 'Es ist lehrreich zu verfolgen wie in den Ratseln Abhängigkeit vom Original mit technischem Ungeschick Hand in Hand geht' Holthausen remarks, *Engl Stud* XXXVII, 208 'Die 3 zeilen sind offenbar prosa, höchstens ein später versuch, ohne kenntnis der technik alliterierende verse zu machen' This statement is too strong, although the lines are admittedly slovenly The metrical stress and alliteration both fall upon the pronoun *mē* (5 b), which logically is quite unstressed, but, as Herzfeld points out, examples of stressed pronouns are found elsewhere in the poetry—no less than seven in *Juhana* (see Schubert, *De Anglo Saxonum Arte Metrica*, Berlin, 1870, p 10) See *Rid* 41 86, Nis under *mē* (× $\bar{\text{L}}$ | × $\bar{\text{L}}$), 48 1, 66 5, 6, 73 2, etc Half lines of shortened A-type ($\bar{\text{L}}$ × | $\bar{\text{J}}$ ×) like 6 b, 7 b, are found in the *Riddles* (Herzfeld, pp 44, 49) And confusion of gender (*hīo*, *hē*) is not uncommon (see 24 7, 25 7)

39 6¹ Barnouw (p 214) would regard *sō wih* as an addition of the scribe, and read *gif hīo gedāgeð* (cf 39 7¹, *gif hē tōbirsteð*) 'This would prevent the poor alliteration produced by the chief stress falling upon the verb instead of upon the noun' But the lines are careless, and the juxtaposition of *sō wih* goes far to explain the feminine form of the pronoun *hīo* in this line

RIDDLE 40

To this riddle Dietrich (XI, 472) offers the answer 'Day,' 'which is proverbial for its poverty' (compare line 14), and points to the *Runic Poem*, 74-76

Dæg br̥ð drihtnes sond, dēore mannun,
mære metodes lēoht, myrgð and tōhiht
ēadgum and earmum, eallum br̥ce

Prehn, p. 275, shows that the wanderings of the Day have been suggested in *Rid* 30, and that its poverty is opposed to the costly garment of Night, described in *Rid* 12. He notes, too, that the contrasts of this problem put it in the same class as the one of Creation (*Rid* 41). Trautmann (*Anglia*, Bb V, 49) proposes the solution 'Time.' I am inclined to regard *Rid* 40 not as a query of 'Day' or 'Time,' but as a 'Moon' riddle like *Rid* 95. The first lines correspond closely to those of the later problem, and the especial power of the Moon is extolled in both poems (40 3-4, 19, 21-22, 95 7-10). Like the Moon in *Rid* 30 9-10 and 95 3^b, the subject is a wretched exile and wanders widely (40 9-10, 16-17), and, as in the closing lines of the other riddles, his future lot is obscure (40 22-24). Even his silence (40 12) suggests 95 9-10. 40 7, *ne bið hīo nāfre niht þær ðhre*, might seem at first sight more applicable to the Sun, but what words could better describe the changing positions of the Moon? Dietrich brings no proof that 'the Day is proverbially poor', on the contrary, Luning shows (*Die Natur, ihre Auffassung und poetische Verwendung in der algermanischen und mittelhochdeutschen Epik*, Zunch, 1889, p. 54) that in the old Germanic epic 'Der Tag mit seinem Glanze erfreut die Herzen der Menschen und beherrscht gleichsam die Lebewelt, daher heisst er "riche"' (Hagen, *Minnesinger* 1, 163, *riche* also der *tac*, 1, 127 b, 11, 23 b, der *tac* will gerichen). But the epithet *earmost*, 40 14, exactly fits the Moon, who has no light save that taken from the Sun (*Rid* 30, 95), and even that is often lost.

40 1, 13 *gewritu secgað*. So *Gen* 1121, 1630, 2563, 2611, *El* 674, *Ph* 313, 655 (see also Gaebler, *Anglia* III, 312). The only other appeal to sources in the *Riddles* is immediately above in 39 5, but in that case the popular origin of the passage was easily traceable. The reference here is to the many scientific works, such as Bede's *De Natura Rerum*, which make the Moon the center of their knowledge (see under 95).

40 2 See 95 2, *ond reste oft ricum ond hēanum* (*Moon*).

40 3 *sweotol ond gesyne*. So 14 4, see my note to that passage. No phrase could be better suited to the Moon — *sundorcraeft*. This special power of the Moon, 'far greater than men know,' is the influence over the tides discussed by Aldhelm in his 'Moon' enigma (1, 6).

Nunc ego cum pelago fatis communibus insto
Tempora reciproci convolvens menstrua cyclis

40 5 *gesēcan sundor*. Cf. *El* 407, *sundor asēcað*, 1019, *sundor asēcean*.

40 6^b Cf. *Rid* 30 10, *gewāt hyre west þonan* (*Sun*), *Wond* 68-69, *gewiteð forðmæie tungol faran* (*Sun*), *Sal* 503, *gewiteð þonne wēpende on weg faran*. *Gewāt fēran* is a common idiom (*Spr* I, 484).

40 10 f The contrasts suggest 41, and the negatives 33 5 f — *fōt nē folm* Cf 28 15, *fōta nē folma*, 32 7, *fēt ond folme*, 68 9, *fēt nē f[olme]*, *Beow* 745, *fēt ond folma*

40 16-17 The clause is admirably suited to the wanderings of the Moon (95 3, *fēre wīde*) Compare MS Bern 611, 59 3 (*Luna*)

Quotidie currens vias perambulo multas
Et bis iterato cunctas recurro per annum

40 19 *mongum tō frōfre* The Sun also comforts many, 7 6-7 The comfort of the Moon's presence is the theme of 95 7-9

40 20 It certainly seems inapt to say of the Moon that 'it never touched the heavens', but note that here *heofonum* is not used of the firmament, but is opposed to *helle*, and therefore means 'the abode of bliss' Moreover, as lines 21-22 show, the riddler is speaking of the Moon's long life through the lore of the King of Glory The line is merely a 'check' to the solution, and is well calculated to mislead the too literal victim

40 24 *wōh wyrda gesceapu* Cf *Sal* 332, *gewurdene* (Gn² *gewundene*) *wyrda*, *Met* 4 40, *hwī sīo Wyrd swā wō wendan sceolde*

40 26^a There is no occasion for the changes proposed by Holthausen (see text) If we read *white* for *wiht* (the forms are used interchangeably, 38 1, 39 1), we have a first half line of expanded A-type (— × × × × | — ×) For stress upon *bāra*, compare 41 89^a, *bāra þe worhte*

40 27^a Examples of B type with alliteration on second stress of first half line are so rare that I change the editors' *ænig lum* to *lum ænig* The reconstructed line presents no metrical difficulty Cf 41 16^a

RIDDLE 41

As Dietrich has clearly pointed out (XI, 455), this most extensive of all the riddles is a fairly close rendering of Aldhelm's enigma, *De Creatura* (Cr) Herzfeld shows, p 27, that the poet sets aside classical allusions and expressions and replaces them by those current among his countrymen, thus giving, after Cyne wulf's manner, national coloring to his presentation (Ebert, *Allgemeine Gesch der Lit des Mittelalters* III, 54) Cr 14, 'olfactum ambrosiae' is discarded, Cr 21, 'Tonantis' is replaced by *hāahcynning*, Cr 22, 'tetra Tartara' by *wom wrāð-scafu*, and Cr 33, 'more Cyclopum' by *ealdum byrse*, Cr 35, 'Zephiri' is explained, 41 68-69, and Cr 67, 'Phoebi radius' cries a halt Prehn also comments, p 213, upon our riddler's consistent effort to Germanize and Christianize Aldhelm's matter

Herzfeld, p 28, notes that both *Rid* 36 and *Rid* 41 are distinguished by the circumstance that 'die metrische Gliederung mit der syntactischen ganz zusammenfällt, während sonst die Regel besteht dass beide sich kreuzen' (see Rieger, *Zs f d Ph* VII, 45) For this reason we find in these two problems 'very little of that variation from sources which fills out a verse and leads to new thoughts'

DE CREATURA (Aldhelm)

- Conditor, aeternis fulsit qui saecula columnis, (1-2)
 Rector regnorum frenans et fulmina lege, (3-4)
 Pendula dum patuli vertuntur culmina mundi, (5)
 Me variam fecit, primo dum conderet orbem (6-7)
 5 Pervigil excubus nunquam dormire juvabit, (8-9)
 Sed tamen extemplo clauduntur lumina somno (10-11)
 Nam Deus ut propria mundum ditone gubernat, (12-13)
 Sic ego complector sub coeli cardine cuncta (14-15)
 Segnior est nullus, quoniam me larvula terret, (16-17)
 10 Setigero rursus constans audacior apro (18-19)
 Nullus me superat cupiens vexilla triumphi, (20-21)
 Nī Deus aethrali summus qui regnat in arce (21-22)
 Prorsus odorato thure fragrantior halans, (23-24)
 Olfactum ambrosiae, necnon crescentia glebae } (24-28)
 15 Lilia purpureis possum connexa rosetis
 Vincere, spirantis nardi dulcedine plena (29-30)
 Nunc olida coeni squalentis sorde putresco (31-32)
 Omnia quaeque polo sunt subter et axe reguntur, } (33-35)
 Dum pater arcitenens concessit, iure guberno
 20 Grossas et graciles rerum compreno figuras (36-37)
 Altior en caelo rumor secreta Tonantis (38-39)
 Et tamen inferior terris tetra Tartara cerno (40-41)
 Nam senior mundo praecessi tempora prisca, (42-43)
 Ecce tamen matris horna generabar ab alvo (44-45)
 25 Pulchrior auratis dum fulget fibula bullis, (46-47)
 Horridior rhamnis, et spretis vilior algis (48-49)
 Latior en patulis terrarum finibus exsto, (50-51)
 Et tamen in media concludor parte pugilli (52-53)
 Frigidior brumis, necnon candente pruina, (54-55)
 30 Cum sim Vulcani flammis torrentibus ardens (56-57)
 Dulcior in palato quam lenti nectaris haustus, (58-59)
 Dirior et rursus quam glauca absinthia campi, (60-61)
 Mando dapes mordax lurcorum more Cyclopum, (62-63)
 Cum possim jugiter sine victu vivere felix, (64-65)
 35 Flux pernix aquilis, Zephiri velocior alis
 Necnon accipitre properantior, et tamen horrens } (66-69)
 Lumbricus et limax et tarda testudo palustris (70-71)
 Atque fimi suboles sordentis cantharus ater (72-73)
 Me dicto citius vincunt certamine cursus (74-75)
 40 Sic gravior plumbo scopulorum pondera vergo, (76-77)
 Sum levior pluma cedit cui tippula lymphae (78-79)
 Nam silici densas fundit quia viscere flammam } (78-79)
 Durior aut ferro, (tostis sed mollior extis)
No equivalent in Latin (80-81)
 61 Senis ecce plagis latus qua penditur orbis } (82-85)
 Ulterior multo tendor mirabile fatu
 Infra me suprave nihil per saecula constat, (86-89)
 Nī rerum genitor mundum sermone coercens (89-91)
 65 Grandior in glaucis quam ballena fluctibus atra (92-94)
 Et minor exiguo sulcat qui corpora verme (95-97)

- 44 Concinnos capitis nam gesto cacumine nullos, } (98-101)
 Ornent qui frontem pompis et tempora setis, }
 Cum mihi caesaries volitent de vertice crispae, } (102-104)
 Plus calamistratis se comunt quae calamistro }
 Pinguior en multo scrofarum exungia glesco, } (105-106)
 Glandiferis iterum referunt dum corpora fagis }
 50 Atque saginata laetantur carne subulci (107)

It has already been noted that in the rendering of *Rid* 36 from Aldhelm iv, 3, *Lonica*, two lines of the Anglo Saxon correspond to one of the Latin. This method of translation is followed in the Englishing of *Cr* by the poet of *Rid* 41, save only in a few places (41 5, 24-28, 33-35, 66-69). But when line 43 of the Latin is reached, comes a violent change (41 79). *Cr* 43, 'tostis sed mollior extis,' is entirely disregarded in 41 80-81, lines which have no Latin equivalent. *Cr* 61-66 becomes the basis of the lines that follow in the English version. As Dietrich has suggested (*De Kyn Aet*, p. 25) to explain the departure from the Latin sequence, perhaps another and earlier version of Aldhelm than that now extant is followed by our riddle. This view is amply supported by a similar change of sequence in *Rid* 36 (*supra*), by the unfixed order of traits in other Latin riddles of nearly the same period (Bern MS 611, Nos. 5, 9, 18, 22, 24, 57, 58), by the probable relation of *Rid* 41 80-81 to a different text from the one before us, and by the isolation of *Cr* 61-66 from the lines that precede and follow.

Yet this explanation is not sufficient to account for three things: (a) the complete change in the method of translation, (b) the errors of rendering that now abound in the English version, (c) the appreciable weakening of technique in the later part of the English riddle. (a) The translator no longer renders each line of the Latin by two of English. *Cr* 61-62 is interpreted by 41 82-85, *Cr* 63 by 41 86-89, *Cr* 64 by 41 89-91, *Cr* 65 by 41 92-94, *Cr* 66 by 41 95-97. (b) Mistranslations now abound. 41 83 is inspired by a total misunderstanding of 'senis plagis', 41 85 is too freely rendered from 'mirabile fatu', 41 86-87 conveys an idea exactly opposite to 'infra me', 41 91 has no warrant in *Cr* 64, 41 92-94 is a very free version of *Cr* 65, and 41 96-97 in its relative clause exactly inverts the meaning of *Cr* 66. (c) The technique is wretched. 41 84 is defective, and 41 86^a, 88^a, are faulty in the weakness of the stressed syllables, and the construction of 41 86-88 is awkward and ambiguous.

So much for the translation of *Cr* 61-66 by *Rid* 41 82-97. We are then carried back to *Cr* 44, yet the translation proceeds not after the old system, but after the new. *Cr* 44-45 is rendered by 41 98-101, *Cr* 46-47 by 41 102-104, *Cr* 48-49 by 41 105-106, *Cr* 50 by 41 107. The first four lines of the Latin are rendered with great freedom, and the sense of *Cr* 50 is completely lost in 41 107.

No one will deny, I think, that the translator of Aldhelm in 41 1-79 is the same person as the translator of Aldhelm in *Rid* 36. Not only are these riddles the only literal renderings from Aldhelm in our collection, but in both the same peculiar method is employed. Now is it conceivable that this English reworker of Latin material, proceeding steadily by an already tested system for some eighty lines, would suddenly divest himself of his successful method? Furthermore, is it possible that his rendering, which has hitherto been fairly accurate—for, with the

exception of the notorious *pernex* (41 66), his departures from his original are the result of intention, not of ignorance — would suddenly become glaringly weak and faulty? I cannot reconcile such changes as these with the presence of but a single translator in *Rid* 41

Now is it not more reasonable to believe that the original translator (*A*) closed his work at Aldhelm's forty third line — a very good termination, for here is the end of a long line of comparatives — and that *Rid* 41 82-97 represents the rendering of *C* 61-66 by another writer (*B*) far inferior in method and knowledge, who supplemented his work by an equally faulty translation (*C*) of *Cr* 44-50, the next lines in his text of Aldhelm?

A seeming objection to this theory is really strongly in its favor. In its phraseology *B* owes much to *A*. In 41 82-83, closeness to the Latin is sacrificed in order to reproduce 41 50-51, 41 84 is very similar to 41 53, 41 90-91 recalls 41 20-21, 41 94^b is exactly in the manner of 41 26^b, 28^b, and 41 93 employs the idiom of 41 29, 60. But is this not the indebtedness of the weak continuator, who fails of method and knowledge, but who repeats phrases at the cost of fidelity to his Latin original?

My line of reasoning is sustained by a very valuable bit of evidence — the existence of another version of 41 82-97 (*B*), *Rid* 67 Dietrich (XII, 235) was wrong in regarding this as another translation of *Cr* 61-66, Herzfeld, pp 6-7, was quite as much in error when he deemed it a greatly condensed form of *Rid* 41. This little poem of ten lines displays no knowledge or use either of Aldhelm's Latin or of *A* (41 1-31). It is a recasting of several ideas in the *B* portion with a few original additions and interpolations. 67 1 is based upon 41 82, 67 2^a finds its source in 41 95-96 (the use of *hondwyrn* shows that *B* and not *C* 66 is before the writer), 67 2^b-3^a has no equivalent in the Latin or Anglo-Saxon, 67 3^b-5^a is perhaps a very concrete reshaping of 41 84, and 67 5^b-7^a of 41 86-89 (the resemblance to 41 38-40 may be coincidence), of 67 7^b-10 there is no suggestion in Latin or Anglo Saxon. The problem speaks strongly in favor of the view that two hands were at work in *Rid* 41, and that the second later gave freer form to his material.

To the cycle of 41 and 67 belongs the fragment 94, with its series of comparisons, but, as only vestiges of this remain, it is impossible to establish exact relations.

I have included in my comments upon this riddle a few of the glosses drawn from two manuscripts of Aldhelm's enigmas. MS Cambridge Univ Libr Gg V, 35, f 406 (C) and MS Royal 12, C XXIII, f 102 f (R). The English glosses to both are printed by Napier, *Old English Glosses*, 1900, pp 191-192, 195, and the Latin glosses of the second by Wright, *Satirical Poets of the Twelfth Century*, Rolls Series, 1872, II, 570 (some of these I have drawn directly from the manuscript, where Wright omits or prints inaccurately). The Latin glossator to R thus introduces the *Creatura* 'Diversitas creaturarum diversitate locutionis in ista sententia ostenditur de personis omnibus et nativis uniuscujusque creaturae inter mortales et universa visibilia et invisibilia.'

The riddle subject is not of fixed gender, but is now masculine, now feminine. This is somewhat surprising, as *creatura* and *fumsceaf* are both feminine nouns. But, as I have already noted, there is little insistence upon grammatical gender in the *Riddles*, and in this case the subject is beyond bounds of sex.

In addition to various errors in translation, certain lines of our version are metrically weak or imperfect, 24, 73 a, 84, 86, 87, 101. In many cases the accent falls on unimportant words, particularly on personal pronouns 32, 49, 73, 88, 89, etc.

41 2 I supply *wealdeþ* not only because *wreðstufum wealdeþ* reproduces *Cr* 1, 'fulsit columnis,' but because the formula *healdeð ond wealdeð* appears in 41 5, 22 in this context. See also *Pr* 75 9, *wealdeð* and *healdeð*, 122 1, *healdeð* and *wealdeð*, *And* 225 b, *healdend ond wealdend*. *Wealdan* may govern accusative (*Spn* II, 670).

41 4 Dr Bright regards *anwalda* as gen pl (<*anwald*) it seems to me a nom in apposition to *cyning* (3). Cf *Gu* 610, *ēcne onwealdan ealra gesceafta*.

41 5^b Sievers (*PBB* XII, 457) regards this as an example of the 'schwellvers' (see 17 1-4). He had previously changed (*PBB* X, 520) MS *swā hē ymb þās ūtan hweorfeð* to *swā hē hweorfeð ymb þās*.

41 10 Cf *And* 464, 820, *oððæt hīe (hīne) semninga slāp oferēode* (Herzfeld, p 19).

41 13 *æghwær*. This word is used in our riddle seven times as a padding (cf 41 18, 30, 37, 59, 69, 82), but does not appear elsewhere in the collection.

41 16^c The MS *tō þon blæð* is metrically objectionable, so I invert as in text with Herzfeld, p 51.

41 17 *grīma*. The word, which is elsewhere used both as simplex and compound in the sense of 'mask' ('helmet'), appears here with the meaning 'specter' 'Larvula' (*Cr* 9), which the word translates, is thus explained by the Latin glossator in R: 'Larvas ex hominibus factas aunt, qui menti mali fuerint, quarum esse dicitur terrere parvulos, et in angulis garrire tenebrosis'. With the Old English meanings of *grīma* we find striking parallels in the cognate languages Grimm, *Teutonic Mythology*, p 1045, points out that in O N *Grīma* appears as a name of a sorceress, and that 'the adept in magic assumed a mask, *grīma* (p 238), a *trollsham*, by which he made himself unrecognizable, and went rushing through the air, as spirits also put on *grīmhelms*, *helðhelms* (p 463), often we see the notion of sorceress and that of *mask* meet in one, thus in the Lombard *Leges Rothari* is, 197, 379, "*striga*, quod est *masca*"" Even in Roman times, *larva* is used as both *mask* and *specter* (see *Harper's Latin Dictionary*, s v). In C 'larvula' is glossed by O E *pūca*, Engl 'puck' (Grimm, p 500).

41 18 The *eofor* (41 18), which always glosses 'aper' in the vocabularies, is of course the wild boar, while *bearg* (41 106) is the 'magalis' or 'magialis' (WW 271, 32, 443, 2, etc), or 'Mastschwein' (Jordan, *Altenglische Säugetiervnamen*, pp 200-203). For an account of the wild boar in England from the earliest times, and of his importance in the hunt, see Harting, *Extinct British Animals* London, 1880, pp 77 f. The September illustration in the Anglo Saxon calendar (Tib B V), which Harting cites, does not represent a boar hunt in the forest, but the care of masted swine (see note to 41 105). The hunting of the boar is thus described, Ælfric's *Colloquy* (WW 93) 'Bār ic ofslōh Hundas bedrifon hyne tō mē and ic þær tōgēanes standende færlīce ofstikode hyne'. So 'bārsper e vel huntigsper' is mentioned, Ælfric, *Gloss* (WW 142, 11). As Wright observes (*Domestic Manners*, pp 69-70), 'It would seem by this that boar hunting was not uncommon in the more extensive forests'.

41 19^b *bīdsteal giefēð* Cf *Jul* 388, *bīdsteal gifeð*

41 21^a *ænig ofer eorþan* So 95 10, *Gu* 727

41 21 *se āna God* For Barnouw's note upon this phrase, see Introduction ('Form and Structure')

41 23-28 The Old English glosses to the original of this passage (*Cr* 13-15) are interesting 'odorato' is glossed by *risendum* (C), 'flagrantior' by *stīmendre* (C) and *īēcendre* (R), 'purpureis' by *īēadum* (C), 'connexa' by *gewīðelode* (C), and 'rosetis' by *īōshedum* (C)

I have adopted, in lines 23 to 25 of my text, Grein's additions, but these are so violent that it is perhaps quite as wise to abide by the readings of the MS,

Ic eom on stence strengre þonne rīcels

oþþe rōse sȳ [*sȳo* or *þe*] on eorþan tȳrf

The second line obviously lacks alliteration, but such a lapse is not particularly conspicuous among the metrical weaknesses of this translation With *on eorþan tȳrf* compare *Ph* 399, of *þisse eorþan tȳrf*

41 24-27 *rōse* *hlīe* Hoops remarks, *Wb u Kp* (1905), p 615 'Von eigentlichen Zierpflanzen treten uns in der angelsächsischen Literatur nur die Rose und *hlīe* entgegen Doch werden manche der übrigen kultivierten Gewächse, namentlich der Arzneipflanzen, zugleich die Rolle von Zierpflanzen spielen' He also notes, *ib*, p 650 'Von eigentlichen Zierpflanzen werden in der altnordischen wie in der altenglischen Literatur nur die Rose und *hlīe* erwähnt' The history of these among the Indo European peoples is traced by Hehn, *Kp u Ht* (1902), pp 247 f

Luning, *Die Natur*, p 149, observes 'In einem Ratsel spricht Cynewulf schon fast wie ein Minnesänger von der Liebe, die der Mensch zu den Blumen trägt' It is indeed noteworthy that for mankind's love of the lily (41 27) and for the joyous beauty of the rose (41 25-26) the English translator finds no warrant in Aldhelm, who simply mentions them He, however, praises both flowers in his *De Laudibus Virginum*, Giles, p 141 Luning adds 'Auch der *Heliant* spricht von den lieblichen Blumen der *hlīe* indem er einen an jenes Ratsel anklingenden Ausdruck gebraucht *hlīl mid sō flōflicu blomon* (*Heliant*, 1681)'

For an almost contemporary tribute to Lily and Rose, see Riddles of MS Bern 611, Nos 34, 35, 52 These have nothing in common with the Rose riddle of Symphosius, No 45 Note the use of *ðā twā wȳrta*, *ðæt is hlīe ond rōse* in Old English superstitious forecast (*Lchd* III, 144, 10-13), and their mystical meaning (Thorpe, *Homilies* II, 546, 2) 'Godes gelabung hæfþ on sibbe hlīan, ðæt is clāne drohtung, on ðām gewinne rōsan, ðæt is martyrdōm'

41 31 *þis fen swearte* For this use of dem pron with weak adj after the subst., Barnouw, pp 219-220, points to 41 48, *þēs wudu fīla*, 41 51, 83, *þēs wong grēna* (contrast 36 1, *se wæta wong*), 41 79, of *þissum strongan stȳle heardan* No other examples are met in the *Riddles*, but compare *Ch* 456, *se brega mæra*, *Beow* 2676, *se maga geonga*, 3029, *se secg hwata*

41 36^a *þicce ond þynne* Here the translator falls into the error of associating 'grossas et graciles' with the preceding line (*Cr* 19) and not with 'figuras' (l 20)

41 39 Cf Bede, *Ecccl Hist* IV, 3 'Him Dryhten synderlice his dīgolnysse onwrēah'

41 41 So the poet renders 'tetra Tartara' (*Cr* 22) Cf *Chr* 1533f,

fæge gæstas,
on wāþra wīc womfulra scolu

This passage supports MS *wom* against Gn² *wonn*

41 46 **frætsum goldes** The phrase renders Aldhelm's 'fibula' (*Cr* 25) Fibulae are thus described by Isidore of Seville, *Origines*, Bk XIX, chap xxxi 'Fibulae sunt quibus pectus faeminarum ornatur vel pallium tenetur a viris in humeris seu cingulum in limbis' Nowhere else in Europe are found in so small an area so many models of fibulae as among the Anglo Saxons See De Baye, *Industrial Arts of the Anglo Saxons*, pp 37 f, Roach Smith, Introduction to *Catalogue of Anglo Saxon Antiquities in the South Kensington Museum*, Akerman, *Remains of Pagan Saxondom*, pl xiv, xviii, xx, etc Perhaps fibulae are meant by *And* 302, *wīa gespann* (see Krapp's note)

41 49 **wāroð** *Cr* 26, 'rhamnis' is glossed by *fyrssum* (C), and 'algis' by *wādrum* (C), which, like source and context, supports the meaning 'weed' for the hapax *wāroð* Sievers (*PBB* X, 454) reads *waroð* and regards the half line as an A type with second stressed syllable short (L × × | U ×) See note to 38

41 50-51 These two lines are repeated in the B portion of the riddle, 41 82-83 (*supra*) — **þēs wong grēna** Cf *Gu* 718, se grēna wong, *Rid* 675, grēne wongas (note)

41 53 Cf *Met* 11 35^b, ūtan ymbclyppeð

41 54^b se hearda forst So *Ph* 58

41 56 **Ulcānus** Here the Anglo Saxon genitive form that is found in many proper names (cf *Saulus*, *Mathēus*) renders the genitive of the Latin, 'Vulcani'

41 57 **lēohtan lēoman.** Cf *Jud* 191, *Met* 55, *Sat* 469, lēohtne lēoman, *Az* 78, lēohte lēoman

41 59 **Bēobriād** (N E bee bread) is always associated with honey in Anglo-Saxon writings (see the many examples offered by Cortelyou, *Die altenglischen Namen der Insekten*, pp 28-29), and in the Glosses *hunig ond bēobriād* are found invariably with the lemma 'mel et favum' (*Tib Ps*, *Vesp Ps*, *Cant Ps*, xviii, 11) It is therefore a characteristically English, if free, translation of Aldhelm's 'lenti nectaris haustus' (*Cr* 31)

41 60 **wermod** Hoops notes (*Wb u Kp*, p 481) 'Spezifisch westgermanisch ist der Name des Wermuts (*Artemisia absinthium*)' Here it translates the *absinthia* of Aldhelm (*Cr* 32)

41 61 **on hyrstum** Grein, *Dicht* and *Spr* I, 133, renders 'im Blattschmuck', but Thorpe was probably right in translating 'in the hursts' In this sense the word appears nowhere else in the poetry, but is found often in the *Charters* (B T, p 584) both as simplex (with place-names) and compound See *N E D* s v *hurst* — **heasewe** This renders 'glauca' (*Cr* 32), which there and in *Cr* 65 has the meaning 'grayish' As Brooke freely translates (*E E Lit*, p 138), 'the bitter wormwood stood pale gray' See my note to *Rid* 121

41 62-63 Grimm, *Teut Myth* (Stalleybrass), p 519, points to this passage as proof of the derivation of O E *eoten* (O N *rotunn*) from *etan* (*eta*) 'to eat', but the weight of the evidence is somewhat diminished by the circumstance that the thought here is derived from Aldhelm's Latin, *caldum byrse* (MS *byrre*) rendering *Cr* 33, 'Cyclopum,' which is glossed in C *enta*. Both source and context establish for *efnetan* the meaning 'eat as much as,' rather than *aemulari*, 'be equal to' (*Spr* I, 219). Grimm, p 520, discusses O E *byrs* (O N *burs*), citing *Gn Cot* 42-43, *byrs* seal on *fenne gewunian|āna innan lande*. It is interesting to note that 'Cyclopes' are rendered *ānige byrsas* (WW 379, 22) 'Caci' (Cacus, the gigantic son of Vulcan) is the lemma to *byrses* (WW 376, 19).

41 65 *ætes* Genitive, 'mit Auslassung des unbestimmten Furworts = "etwas"' (Madert, p 67). Cf 4 6, *nāh ic hwyrftweges*.

41 66 *pernex* As Dietrich rightly explains (XI, 455), this strange creature the 'pernex' is brought into being by a complete misunderstanding of the 'plus pernix aquilis' of Aldhelm (*Cr* 35), and, I may add, by a confusion in the mind of the translator of the Latin adjective 'pernix,' not as Schipper suggests with 'fenix' (phenix), but with 'perdix' (partridge). So Grein, *Dicht*, renders 'Rebhuhn' Chaucer falls into exactly the same error, *House of Fame* III, 302 (1392), when he renders the *pernicibus alis* of Virgil (*Aeneid* IV, 180) by 'partiches winges' (see Lounsbury, *Studies in Chaucer* II, 205).

41 67 *hafoc* The source of this, 'accipitre' (*Cr* 36), is glossed by *māsh[afoc]* (C), the 'sircanus' or 'surcarnus' of the *Glosses*. For hawking among the Anglo Saxons, see note to *Rid* 20 7-8.

41 68 *zefferus* The word 'Zephiri' (*Cr* 35) is glossed by *westernes windes* (C) and *sūðer nes* (R).

41 70-71 *snægl regnwyrn fenȳce* These three words correspond to Aldhelm's (37) 'lumbricus et limax et tarda testudo palustris,' which are glossed in the Cambridge MS by *angeltwacce* and *rensnaegl* and *byrdlinge* (R *botracca*). Whitman, *Anglia* XXX, 383, cites our passage and points out that in the *Glosses* *snægl* is always the gloss to 'limax' (WW 121, 31, 321, 29, 433, 1) and *ȳce* to 'botrax' (WW 161, 9, 195, 23, 361, 32) and 'rana' (477, 4). *Regnwyrn* glosses 'lumbricus' (WW 31, 9, 477, 2), which in one place (WW 122, 22) is rendered by *renwyrn vel angeltwacce*.

41 72-73 *gores sunu wifel* These lines are but a close translation of Aldhelm's 'fimi suboles sordentis cantharus ater' (*Cr* 38). 'Cantharus' is the lemma to *wifel* in many glosses (WW 11, 28, 198, 16, 363, 4). In the present case the *tor dwifel* (*Lamellicornia laparostictica*) is clearly indicated.

41 74 *se hāra stān* Mead says, *P M L A* XIV, 190 'Seven times [in Anglo Saxon poetry] *hār* is applied to hoary, gray stone, once to the gray cliff, four times to armor, once to a sword, once to the ocean, once to the gray heath, three times to the wolf, twice to the frost, and seven times to warriors, in each case with some touch of conventionality and with an apparently slight feeling for the color' Cf *Beow* 887, 2553, 2744, under *hārne stān*, *Beow* 1415, offer *hāine stān*, *And* 841, *ymbe hārne stān*. See my note to 22 3, *hār holtes fēond*.

41 76-77 *pēs lytla wyrm | þe hēr on flōde gæð fōtum drȳge* misses the sense of the Latin and seems an over elaborate rendering of 'tippula lymphae'

(Cr 41), but compare Aldhelm, *Aenigmata* III, 3, *De Tippula*, l 6, 'pedibus gradior super æquora siccis' Our translator would seem to be acquainted with other riddles of Aldhelm besides the *De Creatura* Yet we are told of the 'tippula,' by the Latin Glossator in R, 'Tippula parvum animal et levissimum et jam cum siccis pedibus super aquas posse ambulare' According to Cortelyou, p 96, this insect is of the family of *Hydrometridæ* or *Plotenæ*

41 80-81 As I have pointed out, these lines have no relation to the Latin 'tostis mollior extis' (Cr 43) and suggest another version of Aldhelm's enigma, but it is possible that they were inspired by 'levior pluma' (Cr 41), which is not translated in the proper place

41 82-83 The riddler (B) neglects his source (Cr 61-62), in which is found no suggestion of *bēs wong grēna*, so that he may repeat 41 50-51 (*supra*) The C gloss renders Aldhelm's 'tendor' by *ic eom iðbrædd*

41 86-87 As already noted, these lines seem to convey an exactly opposite meaning to Aldhelm's 'Infra me nihil per sæcula constat' (Cr 63) Prehn renders, p 218, 'Nicht ist ausser mir irgend ein ander Wesen gewaltiger im Weltleben', but for this sense of *under* I find no warrant, while Grein's interpretation (*Dicht*) 'unter mir' involves a contradiction in terms All difficulties would disappear, if it were possible to regard *waldendre* as dat sing of pres part qualifying the fem *mē* (cf 41 8) and to translate 'Under me ruhing, during the world's life, is no other wight,' but unfortunately the order of words opposes this

41 92 *se micla hwæl* Cf *Whale*, 3, *þām miclan hwale* See also *Whale*, 47, where the Whale is a symbol of the Devil (cf Aldhelm, *Opera*, Giles, p 10) Jordan says (*Die altenglischen Säugetiernamen*, pp 209-210) 'Im Mittelalter waren Walfische in den englischen Gewässern weit häufiger als in modernen Zeiten Nach Bell, *British Quadrupeds*, p 388 wurde schon im 8 bis 10 Jh von den Basken im Kanal Walfischjagd betrieben Aus *Ælfr Coll [Colloquy]*, WW 94, 5, *wilt þū fōn sumne hwæl*] geht hervor dass auch bei den Angelsachsen dies nichts Unbekanntes war Und in der Beschreibung Britanniens (*Hist Eccl* 1, 1) sagt Beda "Capiuntur autem saepissime et vituli marini et delphines, nec non et balaenae," wofür *Ælfred* "hēr bēoð oft fangene sēolas ond hronas ond mere-swȳn" Mark the references to whale hunting in Othere's voyage (*Orosius* 1, 1) Aldhelm's 'ballena' (Cr 65) is glossed by C *sāfisce, hrane* For etymology of *hwæl*, cf Hoops, 'Wels und Walfisch,' *Engl Stud* XXVIII, 92-96

41 93 Cf *Whale*, 29, *gārsecges gæst*, grund *gesēceð* (*whale*)

41 94 *sweartan sȳne* The MS reading is supported by the large number of weak adjectives in *Rid* 41 (ll 55, 56, 90) and by the 'eye' meaning of *sȳne* (cf *Rid* 33 5) This is also in keeping with the context, whether we render with Grein, *Dicht*, 'mit schwarzem Auge' or with B-T, p 875, 'with darkened vision' Herzfeld's reading *sweart ansȳne* has, however, much in its favor, it renders Aldhelm's 'atia' (Cr 65) and is paralleled by *Run* 31, *fæger ansȳne*

41 95-96 This seems at first a very wide departure from Aldhelm's 'exiguo sulcat (C *gnæð, cwæð*) qui corpora verme (C *handwyrme*, R *hondweorm*),' but *hondwyrme*, the word chosen also by our translator (see 672), catches, like the Cambridge and Royal glosses, the central idea of the Latin, for, as Cortelyou shows

(*Die altenglische Namen der Insekten*, p 114), it is always found as a gloss to 'briensis' in WW, and is the 'Kratzmilbe des Menschen, *Sarcoptes hominis*' 'Die Kratze zeigt sich meistens an Handgelenk, Ellbogen, Knie u s w und wird durch Unreinlichkeit der betreffenden Körperteile sehr begünstigt Die Hände werden am wenigsten sauber gehalten, deshalb ist es kein Wunder dass die Kratzmilbe den Namen *handwyrm* fuhr'

41 98 *hwite loccas*, | *wræste gewundne* As black hair was held in disfavor (cf note to 13 8, *wonfæx* *Wale*), so fair locks were highly esteemed by the Anglo-Saxons *Hwite loccas* of our passage has no counterpart in Aldhelm's Latin, and elsewhere in the *Riddles* light hair is mentioned as indicating rank In 43 3^b *hwitloc* is applied to the hen with a misleading humor that recalls Chaucer's description of Pertelote, and in 80 4^a *hwitlocceðu* marks the woman of position, *corles dohtor*, *þeah hio æþelu sý* Roeder, *Die Familie bei den Angelsachsen*, Halle, 1899, p 17, observes 'Allein im Gegensatz zu den meisten mittelhochdeutschen Dichtern, die fast anatomisch zerghedernd eine schöne Frau beschreiben (Weinhold, *Deutsche Frauen*, 1882, I, 221 f), verzichtet die altenglische Dichtung, die im Schillerschen Sinn "naiv" ist, auf ausföhrliche Schönheitsschilderungen Sie beschiankt sich darauf, fest gepragte Epithete, die an sich meist faiblos und unplastisch sind, zu wiederholen' As an example of this, he notes the frequent mention of light curly hair But 'this passion for the blonde' is as strongly marked in early Germany and Scandinavia (Weinhold, *D F* II, 312, Gummere, *Germanic Origins*, pp 61 f)

41 104 *wundne loccas* See 41 98-99, *loccas* | *wræste gewundne*, and my note to 26 11, *wif wundenloc* Brooke observes (*E E Lit*, p 137) 'The English likened this vast covering of forests to curly locks upon the head and shoulders of Earth

Upon me wonderfully waxeth on my head,
So that on my shoulders they may shimmer bright,
Curly locks full curiously

This is paralleled by the Icelandic imagery, and we ourselves may compare Keats's lovely phrase of the pines

Those dark clustered trees
Fledge the wild ridged mountains steep by steep'

41 105 *amæsted swin* C furnishes interesting glosses to Aldhelm's Latin lines *gemastra swina* ('scrofarum') *rysele* ('exungia') *bonne his gemastaþ* ('referunt dum corpora') *bæctræow* ('fagis') *swānas* ('subulci' or C 'bubulci')

The September illustration in the Saxon calendar (Tib B V, Jul A VI) does not represent, as Sharon Turner supposed (Bk VII, chap vii), a boar hunt, but 'swineherds ["subulci" or *swānas*] driving their swine into the forests to feed upon acorns, which one of the herdsmen is shaking from the trees with his hand The herdsmen were necessarily armed to protect the herds under their charge from robbers' For the rights and duties of the two classes of swineherds — *gafolswāne* and *zhteswāne* — see *R S P*, §§ 6, 7, Schmid, pp 376-378 So in this tract, § 4, p 374, 'ælc gebūr sylle vi hlāfas þām inswāne, þonne hē his heorde tō mæstene drife'

'The importance of swine is seen in the place which the mast-bearing woods occupied in the laws (a fine of six shillings was exacted for masting swine without proper license, *Iwe*, 49) as well as the frequency of pastures to which they were driven at certain seasons of the year, for the swine were not allowed in the meadow or on the stubble, for their grubbing and rooting would soon spoil it for the other animals. Domesday Book furnishes abundant evidence of the presence of small woods and coppices used for the purpose of providing mast and mentions 427 porcan and 2 rustici porcan, a distinction which may point to the slave assistants and ceorlish swinekeepers. In the charters also there is occasional mention of the mast yielding woods which often formed a part of the boundaries, and the acorns and beechnuts were beaten down by the herdsman, as well as left to fall when ripe. It is needless to multiply instances of swine pastures of which these wood groves formed a part' (Andrews, *Old English Manor*, p. 209). See also Traill's *Social England* I, 213-214.

41 106 The Sow tells us at the close of Aldhelm's riddle *De Scrofa Praegnanse* (v, 10 7-9)

Fagos glandibus uncas,
Fructuferas itidem florenti vertice quercus
Diligo, sic numerosa simul non spernitur illex

And the beech tree is called *brūnra bēot*, *Rid* 92 1 (note). R contains an interesting gloss to *Cr* 49, 'glandiferus fagus' (omitted by Wright). 'Fagus et esculus arbores glandifere ideo vocate creduntur quia earum fructibus olim homines vixerunt cibumque sumpserunt et escam habuerunt. Esculus esca dicta.'

41 107 *wrōtende*. The word is always used of swine (B T, p. 1277) — *wynnum lifde*. This phrase refers to swine, while Aldhelm's 'laetantur' (*Cr* 50) points to the swineherds ('subulci').

RIDDLE 42

Dietrich (XI, 473) believes that 'the Mother of many races' is the Earth, and that her offspring are the fruits of the soil, iron, fire, water. The solution is not impossible. Frischbier (*Zf d Ph* XXIII, 258, No. 178) offers a Prussian riddle, 'Menschenwelt,' 'Meine mutter hat viele kinder, sind sie gross, verschlingt sie alle', but this has little in common with our problem. Trautmann (*Anglia*, *Bb* V, 49), without apparent warrant, suggests 'Fire'. I was once inclined to think that the answer is 'Wisdom' (cf *Flores*, I, *Mod Phil* II, 562, 'illa mulier quae innumens filius ubera porrigit,') and pointed out, *M L N* XVIII, 104, that Wisdom is 'the mother of many races, the most excellent, the blackest, the dearest which the children of men possess' (cf 27 18f 'Book') — 'blackest' referring to the script of books, the precious products of Wisdom, which is called 'black seed' in one of the best known of world riddles (Wossidlo, No. 70). But the close connection of our problem with the 'Water' riddles points to a like solution here. In 34 9-10, the Ice says of the Water *Is min mōdor mægða cynnes | has dēorestan* (cf 42 4), and in 84 4 'Water' is called *Mōdor monigra mærra wīhta* (cf 42 2). The variety of her offspring and her service to man, the two motives of *Rid* 42,

are elaborated in 84 8, 25-37 We cannot live here on earth without the food and drink that water furnishes to man (42 6-7)

42 2-4 So the riddler describes 'the seas and all that in them is' Nor, as the close parallel to the Ice problem shows, does he confine himself only to *ealle þā þe on hrērað hrēo wāgas* (Az 141), but has in mind the waters themselves, sources and streams With *sēlestan*, compare 84 27-28 (Water), *ēadgum lēof frēolīc, sellic*, etc., with *dēorestan*, 34 10 (see *supra*) and 84 36, *gimmum dēorra*, and with *sweartestan* a word well suited to the *fisca cynn*, Aldhelm, *Cr* 65, 'in glaucis ballena fluctibus atra'

42 5 *ofer foldan scēat* Cf *Chr* 1533, under foldan scēat, *Met* 4 52, geond foldan scēat

42 9 Very like is the closing formula of *Rid* 29, which our riddle otherwise resembles in the use of superlatives (29 2-3, 42 2-3) and of *brūcan* (29 10, 42 7)

RIDDLE 48

There is no Latin source to this runic riddle of the Cock (*Hana*) and Hen (*Hæn*) Petsch (*Zs d V f Vh* VIII, 115) notes that the Cock is the 'erklarte liebling der volkstümlichen kleinpoesie', and there are many cock riddles, German (Mullenhoff, *Zs f d M* III, 17), English (Chambers, *Popular Rhymes of Scotland*, p 326), Norse (*J G* No 289) But none of these bear any resemblance to our problem

In its mention of all the outbuildings of the Anglo Saxon mansion, the *Gerfæa*, 11 (*Angha* IX, 262), includes a hennery 'swȳn stigan on odene cylne macian — ofn and āste and fela ųinge sceal tō tūne — ge ēac henna hrōst' Hens are mentioned in Anglo Saxon wills (Thorpe, *Diplomatarium*, 509, 18, 1111 hæn fugulas) To the early Englishmen the cock is always the 'orloge of thorpes lyte' (for a discussion of *Hancræd* as a time division, see my *Anglo Saxon Dægmæl*, *P M L A* X, 1895, pp 149-152) Hehn, *Kp u Ht*, 1902, 598-600, has considered the place of the Cock and Hen among the Aryans

43 2 *plegan* Sievers (*PBB* X, 520) suggests *plegian* on metrical grounds Madert, p 28, notes that in the present strong forms of this verb appear (Sievers, *Gr* 8, § 391, n 1) He adds 'Because Type A with short second stress is often found in the *Riddles*, it is not necessary to accept Sievers's emendation' *Plegan* is found with the *sēon* construction, *Gen* 2778, *El* 245

43 3 *hwitloc* See note to 41 98 So the Hen of Chaucer's *Nonne Preestes Tale* is 'cleped faire damoysele Pertelote' (B 4060)

43 4 *þæs weorces spēow* Elsewhere we meet the *gen* construction with *spōwan* (that in which any one succeeds) only in *Gen* 2810 f, *þē gien ā spēow | þæs þū wið frēond*, etc The instrumental is usually found (*Spr* II, 471)

43 7 *bēc* Cosijn remarks (*PBB* XXIII, 129-130) 'bēc, "buchstaben" wie *Dan* 735, *ārendbēc* (*PBB* XX, 115)' Aber der schreiber schrieb den text seiner ratsel gewis nicht in runen, nur die zu erratenden wörter' *Þām þe bēc witan* is probably used conventionally for 'wise' or 'learned men'

43 8-11 For Sievers's discussion of these runic lines (*Angha* XIII, 5 f) see Introduction ("Authorship")

43 9 'Se *torhta asc* wird der Baum genannt wegen seiner hellgrauen oft silbern schimmernden Rinde, eigentlich ist an dieser Stelle die Rune æ gemeint aber das Beiwort bezieht sich natürlich auf den Baum' (Hoops, *Altengl. Pflanzennamen*, pp 36-37) Luning (*Die Natur* etc, p 136) cites the *Edda* (*H. Hu.* II, 36), *ítrska þaðr askr*, 'wol von der silbergrau schimmernden Rinde' For further discussion of the Ash, and of its use as a spear, see notes to *Rid* 73

43 11-15 In *Spr* II, 121, Grein explains *hwylc* (l 11) as *ei qui* or *si quis*, and in *Dicht* translates

dem der des Hort Thores
Verschluss erschloss durch des Schlüssels Kraft,
Der dieses Ratsel vor den rathenden Mannern
Hutete sinnfest dem Herzen bewunden
Mit kunstvollen Banden

I dissent utterly from this interpretation, and regard *hwylc* as simple interrogative, and *clamme* as the antecedent of *be* (l 13) So I translate 'which (of the rune-letters) unlocked, by the power of the key, the fastenings of the treasury door, that held (i.e. protected) against those skilled in mysteries (*rýnemenn*) the riddle (i.e. its solution) fast in mind, covered in heart by means of cunning bonds?' Just as if one should say 'which letter gave you the clue?'

For a discussion of *hordgates* and *cāgan cræfte*, see my notes to *Rid* 45 and 91

43 12 *cāgan cræfte þā clamme onlēac* With this compare Ælfric's phrase in the introduction to his *Grammar* 'Stæfcraeft is seo cæg ðe ðæra bōca andgt unlicþ' See also *Sal* 184-185, *bōca c[æga]* [le]ornenga locan

43 16 *werum æt wīne* Cf 47 1, *wer sæt æt wīne*

RIDDLE 44

Dietrich (XI, 473) rightly points out that 'the noble guest' and his servant, who is also his brother, are the Soul and the Body, and that the kinswoman, mother and sister (cf *Rid* 83 5) of them both, is the Earth,—mother, because man is molded from her ('mother earth'), sister, because she is created by the same father (God) The only resemblance to Eusebius, No 25, *De Animo*, lies in *deorne gæst* and 'accola magnus', and the leading motives of the two riddles are so different that this slight likeness may be a coincidence, not surprising in view of the demands of the common topic (*infra*) E. Muller, who prints Grein's text and translation of *Rid* 44, and discusses the problem at length (*Herrigs Archiv* XXIX, 1861, 212-220) believes that in the case of this enigma we have no definite source, but the frequent and popular *motif* of Body and Soul journeying through life as servant and master He points out that spiritual reflection is revealed in the outlook upon eternal punishments and joys, and in the contrast between the two sides of man's nature, but that the popular element appears in the expressions, in the alliterative form, in the turns of speech, and in the single words He analyzes the vocabulary of *Rid* 44, word by word, and indicates certain parallels of thought between this and such poems as *The Grave* (ðē wes bold

gebyld), which he considers at length Mone, *Ans* II, 235, records a fifteenth century German riddle, obscure and full of symbolism, containing, among many other puzzling phrases, these 'My son was my father and my mother and my daughter', 'I was practiced in the art of healing, and overcame all sickness' In the margin is given the answer 'Es ist leib, geist und sel'

The association of Body and Soul is a favorite theme of Anglo Saxon poets, not only in the Exeter and Vercelli poems with that single motive, but in the works of the Cynewulfian group (Herzfeld, p 18) Body and Soul are a married pair, *Gu* 940, *Jul* 697-701, and are companions on a journey, *Chr* 176, 1036, 1326, 1580, *Gu* 810, 1149, *Jul* 714, *Ph* 513, 523, 584 (Dietrich, XII, 246, Gaebler, *Anglia* III, 512), but we meet them only here in the relation of servant and lord For the bibliography of Body and Soul *Streitgedichte*, see Kleinert, *Ueber den Streit zwischen Leib und Seele*, Halle, 1880, Wright, *Poems of Walter Mapes*, Camden Society, Appendix, Varnhagen, *Anglia* II, 225, Rieger, *Germania* III, 398 f, *Zs f d Ph* I, 331-334, Bruce, *M L N* v, 193-201

44 x Cf 95 1, indryhten ond eorlum cūð

44 a **grest in gearдум** The phrase recalls not only the *accola magnus* of Eusebius, but the well known lines of Hadrian's Address to his Soul

Animula vagula blandula,
Hospes comesque corporis,
Quae nunc abibis in loca?

Cf *Chr* 819-820, sāwel in lice | in þām gæsthofe, 1480 f, *Exod* 534, þysne gystsele (the Body) Cook in his note to the *Christ* passage (p 166) points to 2 Cor v, 1, 'our earthly house of this tabernacle' A play upon words, *gæst* and *gæst*, was perhaps intended by the riddler, if so, it was lost in the later *grest*, the scribe's form

44 2-4 Compare *Ph* 613

hungor se hāta nē se hearda þurst,
yrmðu nē ylðo

See also *Chr* 1660, Nis þær hungor nē þurst

44 4-5 Cosijn, *PBB* XXIII, 130, pointed out that the additions of Grein were unnecessary to either sense or meter (see my text) As in 41 96, *Dream* 98, *sē þe* = *þone þe*

44 5, 8, 16 **esne** About the social position of the *esne* there has been much discussion Kemble, *Saxons in England* I, 8, p 176, thinks that he was a poor free day laborer serving for hire, while Maurer, *Kritische Ueberschau* I, 408, whom Andrews follows (*Old English Manor*, p 194) would place him in a special class of the unfree as 'one who received for his work servant's wages' For a judicial discussion of his status, see Schmid, *Gesetze*, 'Glossar,' s v No one denies, however, that he was originally of the servant class, and that he was of a higher rank than the *þēow* or *wealh* Bartlett, *Metrical Division of Paris Psalter* (1896), p 21, shows that *esne* as 'slave' is specifically Anglian Klaeber, *Anglia* XXVII, 263, points out that *esne* in West Saxon is archaic, but it appears frequently in the oldest laws (only once in the later, *R S P*, § 8), and continued long in the North

(R, Lind, Rit) While *esne* as 'slave' is replaced by *þēow*, *esne* as 'vir' appears in Ælfric, *Old Test*, and in Byrhtferth (*Anglia* VIII, 321, 331, 33) In the *Riddles* the word is used in both senses in 28 16^b it seems synonymous with *ceorl*, is applied to a servant by contrast with *frēa* in 44, and refers simply to man or youth in the coarse riddles, 45 4, 55 8, 64 5 Compare Jordan, *Eigentümlichkeiten des angelschen Wortschatzes* (1906), p 91

44 6 on þām siðfæte For references to the common journey of Body and Soul, see *supra*

44 7 findað witode Cf *Gu* 890, witode fundon

44 10 forht Klaeber says (*Mod Phil* II, 145, note) 'Grein's explanation of this *forht* as 'terribilis' in the *Sprachschatz* (so Thorpe, Toller), and his translation "und der Bruder dem andern nicht will unterthanig sein" are open to doubt It will be better to take *brōþor ðbrum* as parallel to *esne his hlāforde* and interpret *ne wile forht wasan* as a parenthetical clause, "will not live in fear"—a thought well illustrated by the *Discourse of the Soul to the Body* I can see no reason for accepting Klaeber's explanation, as both *forht* and *forhtlic* are used in the active sense of 'formidable', 'terrible' (*Spr* I, 326) Indeed, I prefer to begin a new thought with *ne* (l 10)

44 11^a brōþor ðbrum Kluge, *PBB* IX, 427, cites *Gu Cot* 52-53

fyrð wið fyrde, fēond wið ððrum,
lāð wið lāpe

As in 4 42^b-43^a, *scōon wið ðbrum*, | *ecg wið ecge*, double alliteration is avoided in the second half line of the Gnomie verse by avoidance of *fēond wið fēonde* (contrast, however, 51 4^a, *fēond his fēonde*)

44 14 mōðdor ond sweostor The relationship of the earth to the body and soul of every man suggests *Rid* 83 5, *eorþan brōþor*, and the Anglo Saxon prose riddle The one Anglo-Saxon prose riddle, a relationship problem found in MS Vitellius E XVIII, 16 b, has been printed by Wanley, *Catalogue*, p 223, by Massmann, *Mones Anzeiger*, 1833, p 238, by Grein, *Bibl* II, 410, and by Forster, *Herrigs Archiv* CXV, 392 (see my note to 'secret script' of *Rid* 37) I give Varnhagen's reading as presented by Forster 'Ðū þe færst on þone weg, grēt ðū mīnne brōðor, mīnre mōdor ceorl[1], þone ācende mīn āgen wif, and ic wæs mīnes biððor dohtar, and ic eom mīnes fæder mōdor geworden, and mīne bearn syndon geworden mīnes fæder mōdor' Dietrich (XI, 489) believes that in the first part of the riddle (cf *mīn āgen wif*) a man is speaking, in the second a woman, so he regards the problem as double, and gives the two answers 'Day' and 'Eve' Grein, *Germania* X, 309, gives the solution 'Eve,' and meets all difficulties in his analysis and translation 'Grusse du meinen Bruder (Adam), meiner Mutter (der Erde) Bauer (ceorl), den mein eigen Weib (die dei Eva unterthane Erde) gebat, und ich war meines Bruders (Adams) Tochter und bin meines Vaters (Gottes) Mutter geworden (als Ahnfrau Christi) und meine Kinder sind geworden meines Vaters (Adams) Mutter (Erde, d h, sie sind im Tode wieder zur Erde geworden)' This solution finds striking confirmation in the circumstance that Schick and Forster (*Herrigs Archiv* CXVI, 367-371), working in entire ignorance of Grein's article, reached the same conclusions as he, point for point Complex and sophisticated

though this prose riddle may seem, it is full of popular motives common in riddle and dialogue literature (see my note to *Holme Riddles*, No 78, *P M L A*, XVIII, 262, Kemble, *Salomon and Saturn*, pp 295-298, Forster, *Furnvall Miscellany*, pp 86 f)

44 16 *eōpa* The Northern form of West Saxon *oþe*, which is found as *ebba* (Rush *Matt* v, 17), and as *æthþa* (*Bede's Death Song*, l 4), is considered by Sievers, *G*, 3, 317, and by Madert, p 29 See also *PBB* XXIV, 403 f, 504, on 'oder' — *þe ic hēr ymb sprice* Cf 24 11, *þæt ic þær ymb sprice* (see note)

RIDDLE 45

To this obscene riddle Dietrich (XI, 475-476) offers two answers, 'Key' and 'Dagger Sheath' Either or both may be correct (see my article, *M L N* XVIII, 6), as each has strong support The first is favored by Rolland's fifteenth century French riddle (No 144), by Eckart's Low German queries (Nos 222, 223), by Wossidlo, Nos 145^a, 434 n², and by the very lively problems in the *Íslenzkar Gátur* (Nos 603, 607, *Skrd og Lykill*), all of which bear many resemblances to the Anglo Saxon, the second is sustained by Wossidlo, No 434 1², and by the very similar English puzzle in *Holme Riddles*, No 130, and in *Royal Riddle Book*, 1820, p 11 As the Anglo Saxon key is associated with women (Wright, *Celt, Roman and Saxon*, p 491), and this object hangs *bi weres þeo*, Dietrich inclines to the second solution, but Trautmann has shown (*BB* XIX, 192-195) that the words of the riddle better suit the first answer, as the key is hollow in front (45 2^b), is stiff and hard, and is the active agent of the last lines of the riddle But, as I have pointed out (*M L N* XVIII, 6, XXI, 102, see Introduction), it is unwise to dogmatize over the answers to Anglo Saxon riddles of this class It is probable that the collector himself knew and cared little about the original solutions, since any decorous reply would adorn his unseemly tale The element of *double entente* in such problems is completely overlooked by Walz in his discussion of *Rid* 45 (*Harvard Studies* V, 265) For the duties of the Key, see *Rid* 91 and my explanatory notes *Rid* 45 is closely bound by its diction to other obscene problems, 26, 46, 55, 63, 64 (see Introduction)

45 1 As Trautmann has noted (*BB* XIX, 194), *þeo* represents the dissyllable *þēoe*, demanded by the verse

45 2 *foran is þyrel* In 91 5 the Key is described as *þyrel*

45 2, 4 *frēan . esne* Trautmann (*BB* XIX, 194-195) remarks that '*esne* has here not the meaning "servant," but the more general sense of "man"' In any case the *esne*, who is the lord of the key (compare the 'comitatus' of 18 and 24), is not to be contrasted with *frēa*, as Grein does in his *Dicht* when he translates the latter as 'Furst,' the former as 'Untertan' Contrast the use in *Rid* 44 (see my notes)

45 4-5 Trautmann (*BB* XIX, 195) makes the rather obvious comment that it must have been very customary for men in Anglo-Saxon times to wear long garments (see *Rid* 55 3-4) This fashion is illustrated by scores of pictures in every illuminated manuscript See Strutt, *Horda Angelcynna*, p 46, Fairholt, *Costume in England*, 1885, I, 42

45 6 It is hardly necessary to assert, *contra* Trautmann, that the riddler in his use of *hangellan* had not in mind the fem gender of *cæg*, the subject of the problem. In the *Riddles*, as I have several times pointed out, there is no such insistence upon grammatical gender (see 24 7, 25 7, 36 3 and *Leid* 3, 39 6-7, 41 *passim*)

45 7 *efenlang* Trautmann is right in substituting this for MS *efe lang*, which Grein, *Dicht*, renders 'die langliche(?)', but which in *Spr* I, 218, he thus explains 'efe lang fur *efenlang* (*emlang*, *emnlang*, Lye), adj *gleichlang*' Wright, *Prou Dict*, giebt ein engl *evelong*, "oblong" As Trautmann says, '*efen lang* finds support in *efen eald* and *efen swið*, and the sense demands the meaning "gleich lang," "just as long" ' *Efenlang ær*, in its position at the end of the first half line, suggests 95 4, *mā fremdum* (MS *fremdes*) *ær*, where adjective and adverb stand in the same relation

RIDDLE 46

Dietrich (XI, 474) suggested, somewhat doubtfully, 'Bee', but Herzfeld and Trautmann have independently given the obvious solution 'Dough' As I have noted (*MLN* XVIII, 103), confirmatory evidence is overwhelming The riddle appears in various forms in modern Germany (Eckart, Nos 88, 440, 506, Wossidlo, Nos 71, 126), does service in the fifteenth century (Kohler, *Weimar Jhrb* V, 329 f, No 30), is cited twice in Schleicher's Lithuanian collection, p. 195, and is known to English peasants (*Royal Riddle Book*, Glasgow, 1820, p 4)

Hoops, *Wb u Kp*, p 595, shows that among the Anglo Saxons wheat was the chief grain for bread [Thorpe, *Homilies* II, 460, 16] in the midlands and the south, where the climate favored its cultivation, while in the north, as earlier upon the continent, barley was the staple grain In the ninth century the supply of wheat exceeded the home demand Hoops points out that in the *Egils Saga*, chap 17, 7, the Norwegian Thorolf about 875 sent his people to England to buy wheat and honey, wine and clothes

Leo, *Rectitudines Singularum Per sonarum*, pp 198 f, describes the various breads of the Anglo Saxon '*Gasufel hlāf* [Kemble, *Codex Dipl* I, 193, 296, Th *Hom* II, 460, 32, Schmid, *Gesetze*, p 166, 'Glossar' s v] ist brot was man zu anderen speisen hinzu isst, denn *sufi* ist alles was zum brot als zukost genossen wird es scheint also was wir nennen hausbacken brot zu sein, *clæn hlāf* [Thorpe, *Hom* II, 460, 16] ist ohne zweifel noch ein besseres waizenbrot es ist brot vom reinsten mehl, *beorf hlāf* ['azymus panis,' ungesauertes brot, see Thorpe, *Hom* II, 264, 3] mochte dem schweren, schwarzen brot (*þingr, þyckr hleifi*) der alten Nordlander entsprechen, worin auch die Kleien waren' See also Bouterwek's *Einleitung zu Caedmon*, pp xci f Wnght, *Domestic Manners*, p 29, notes that in the many illustrations of feasts in the manuscripts the Anglo Saxon bread is in the form of round cakes, much like the Roman loaves in the pictures at Pompeii Bread making by Anglo Saxon ladies, as suggested by the etymology of *hlāfdige*, is discussed by Heyne, *Fünf Bucher* I, 58, 119, II, 268 In our riddle we have the most vivid description of the woman's work of kneading

46 1 *weaxan* The MS *weax* is retained by Thorpe, Grein, and Wulker, and Grein in *Dicht* renders 'ein Gewachs,' but in *Spr* II, 276, follows Dietrich XI,

474, in regarding 'weax = wēacs oder wāces, gen n von wāc, "weich"' Sievers's suggestion wāces (*PBB* X, 520) finds support in 629, *rūwes nāthwæt*, in 555, *stībes nāthwæt*, and in 463, *bānlēase*. But I prefer the reading of Herzfeld (p 69) and Holthausen (*IF* IV, 387), *weaxan*, which accords with both the grammar and the sense of the passage, as well as with the metrical demands of 461^b

462 *þindan ond þuman* The swelling of the Dough is naturally the *leitmotif* in the popular problems that I have cited

463 *brýð grāpode* Cf 267, *hēo on mec giþeð*

464 *hygewlonc* So, under the same circumstances, the woman in 267 is *mōðwlonc*, and in 434 *wlanc* Cf 465, *þēodnes dohtor*, with 266, *ceorles dohtor* (see my note)

465 *þrindende* Thorpe's reading *þindende* is supported by 462, *þindan*, and Grein's conjecture *þrintende* by *Mod* 24, *þrinteb*, and by *Rid* 382, *ābrunten* The MS form is a hapax legomenon

RIDDLE 47

This query of 'Lot with his two daughters and their two sons' (T Wright) is one of the oldest and best known of relationship-riddles, as I have twice shown (*MLN* XVIII, 102, note to *Holme Riddles*, No 10) Schechter ('Riddles of Solomon in Rabbinic Literature,' *Folk Lore* I, 1890, p 354) cites this from *Midrash Hachephes* (Brit Mus Yemen MS Or 2382) as the second query proposed by the Queen of Sheba to Solomon (compare Friedreich, pp 98-99, citation of an older Midrash, Hertz, 'Die Ratsel der Königin von Saba,' *Haupts Zs* XXVII, 1-33, Wunsche, *Ratselweisheit bei den Hebraern*, p 16) It appears twice in Reusner's collection (I, 335, 353), in the second case as a mock epitaph, is noted by Wossidlo, No 983, notes, in several modern German forms, and is considered by Petsch, p 14 Compare the Scandinavian versions (*Íslenzkar Gátur*, Nos 594, 688, and Hylten Cavallius, *Gåtor ock Sporsmål från Varend*, No 117), and the English forms (Chambers, *Popular Rhymes*, p 113, and Gregor, *Folk Lore Soc Publ* VIII, 76) The Reusner version (I, 353) reads

Wunder uber Wunder,
Hier ligt begraben under
Mein Vatter und dein Vatter,
Und unser beider Kinder Vatter,
Mein Mann und dein Mann,
Und unser beider Mutter Mann,
Und ist doch nur ein Mann

Our query seems to have had no vogue in the Middle Ages, yielding in favor to such riddles of strange family ties as those of the Reichenau MS 205 (Mullenhoff and Scherer, *Denkmaler*³, 1892, p 20) and *Strassburg Rb*, No 305, or of incest as that proposed by the King in the Apollonius story (Riese, *Apollonius von Tyrus*, 1893, chap IV, *Gesta Romanorum*, chap 153, Shakespeare's *Pericles*, I, 1)

In our riddle the theme is given a Germanic coloring by 471, *wer æt wīne* (cf 4316, *werum æt wīne*), by 475, *æbelinga*, and by 477, *eorla ond ȝdesa* Compare

with this riddle-treatment the Anglo Saxon version of the story of Lot and his daughters, *Gen* 2598-2613 (see prose *Genesis*, xix, 30-38)

47 4 **frēolīco frumbearn** Cf *Gen* 968, frēolīcu twā frumbearn, 1189, frēolīc frumbearn, 1618, ful frēolīce feorh, frumbearn Chames

47 6 **ēam ond nefa** See note to 39 6-7 Other half lines of shortened A type (└ × | | ×) are noted by Herzfeld, pp 44-49, compare 18 11, 39 6-7, 43 2(?), 93 10, etc (Introduction)

RIDDLE 48

It hardly needs Prehn's long discussion (pp 220-223) to establish the obvious connection between this 'Bookmoth' riddle and its source, the 'Tinea' enigma (No 16) of Symphosius

Litera me pavit, nec quid sit litera novi
In libris vivi, nec sum studiosior inde
Exedi Musas, nec adhuc tamen ipsa profeci

Of the Anglo Saxon version, Dietrich remarks (XI, 451) 'Hier ist besser erzählung statt der eignen rede der unbedeutenden personlichkeit eingeführt und, was sonst nicht wieder vorkommt, der gegenstand selbst genannt, und somit nur das buch zu rathen übrig gelassen' As Prehn points out, the *leitmotif* of the Symphosius problem (see 48 5-6) appears in the 'Bookcase' riddles of Aldhelm 11, 14, and Eusebius, No 33 (see *Rid* 50 11) Our riddle is found not only in *Íslenskar Gátur*, No 761, but in many modern English forms *Holme Riddles*, No 13, *Wit Newly Revived*, 1780, p 2, *Royal Riddle Book*, p 14 ('Mouse in a study'), *Riddles, Charades and Conundrums*, 1822, No 64

In *Rid* 48 we find six lines, where the 'Tinea' enigma has only three, but it cannot be truly said with Herzfeld, p 29, that the method of 36 and 41 is followed, and that to each line of the Latin two correspond It is true of the riddler, however, that 'Neue Seiten hat er hier seinem Gegenstande allerding's nicht ab zugewinnen vermocht'

48 2 *Wrætlicu* and *wundor* suggest the usual opening formulas, and *ic gefragn* connects this riddle with 46 1, 49 1

48 4^b-5^a These words suggest the praise of books in *Rid* 27, 50, and 68, but the closest analogues of *þas strangan stabol* are found in the description of books in the 'Beech' riddle, 92 3, *wynnstabol*, and in *Sal* 239 *gestrangað h̅y ond gestaðeliað staðolfæstne geböht*

RIDDLE 49

This has much in common with *Rid* 60, and Dietrich (XI, 474, XII, 235) closely associates the two, offering as a solution to our riddle 'Pyx,' and to its fellow 'Chalice or Communion Cup' I agree in the main but I am inclined to think that the Paten or Plate, not the Pyx or Box, the *hūseldisc* rather than the *hūselbox*, is intended in 49 Yet the distinction between these two sacred vessels (*hūselfatu*) is very slight Both Chalice and Paten are described

by Aldhelm, 'De Basilica Edificata a Bugge,' *P L LXXXIX*, 290 (cited by Dietrich, 1 c)

Aureus atque calix gemmis fulgescit opertus,
Ut caelum rutilat stellis ardentibus aptum,
Sic lata argento constat fabricata patena,
Quae divina gerunt nostrae medicamina vitae (see 49 5)

The ring 'without a tongue' (49 2) and 'dumb' (60 8), which yet brings by its silent speech to the minds of reverent men thought of the Saviour and his wounds, may well be the circle of the golden Chalice or of the Paten. The germ of both riddles is found in Aldhelm vi, 4 4 f (*De Crismale*)

Et licet exterius rutilent de corpore gemmae,
Aurea dum fulvis flavescit bulla metallis,
Sed tamen uberius ditantur viscera crassa
Potis qua species flagrat pulcherrima Christi

To Aldhelm's enigma Tatwine also is indebted (12 1-2, *De Patena*). The priest, who is introduced in *Rid* 60, suggests the Tyrolese riddle of like topic (Renk, *Zs d Vf Vh* V, 149, No 17)

Ich geh' an einen Ort,
Dort seh' ich einen Mann,
Der hebt dein' und meinen Vater
Mit beiden Händen dort

(Der Priester, wenn er die Hostie erhebt)

Westwood, *Facsimiles*, p 108, cites from the *Psychomachia* manuscript (Cott Cleopatra C VIII) the figure of a priest standing before an altar with a chalice in his right hand (see also Add MS 24199, cited by Westwood, p 107, and the Bodenham drawing, Strutt, *Horda*, pl xxiv)

49 1: Here the MS reads *hringende an* Klaeber (*Mod Phil* II, 145) rejects the Gn and W *hring* [*ær*]endean and reads *hring* endean, endean o1 ændean being = ærndeian = ærendian (ærendian). 'The form (ge)ærndian, it seems, was not infrequently used, cf e.g., *Ine Laws*, 33 (H), *Bede*, 420, 22 (Ca), Wulfstan, 20, 19, and the suppression of the *r* may be regarded as a natural process (*M L N XVIII*, 244)' Klaeber cites *Nine Herbs Charm*, 24, 'gemyne þū, Mægðe, hwæt þū æmleddest, | hwæt þū geændadest æt Alorforda' I may note also *Charm* vi, 15 (Gn-W *Bibl* I, 326), þā geændade hēo | and āðas swōr I prefer the Gn and W reading [*ær*]endean

Klaeber restores the MS version of 49 2-3 with proper division of lines (see text)

49 2-3 hlūde | stefne ne cirmde *Rid* 9 6-7 furnishes, with the same idea, the same metrical division *būgendre* | *stefne styrme* Cf 9 3^b, hlūde cirme, 58 4^b, hlūde cirmað. For occurrences of *hlūde stefne*, see *Spr* II, 88. Grein's references show that *hlūde* for *hlūdan* (with this fem inst.) is not so rare as Sarrazin (*Engl Stud* XXXVIII, 160) would have us believe

49 3-4 Prehn (p 224) notes in these lines the 'paradoxe Mischung von teils vorhandenen, teils fehlenden Gliedern' and compares *Rid*. 19, 34, 66

49⁶ **Rýne** The mysteries of the Eucharist are mentioned by Ælfric (Thorpe, *Homilies* II, 268) 'Wifðutan hi beoþ gesewene hlāf and wīn ægðer ge on hīwe and on swæcce, ac hi beoþ sōþlice æfter ðære hālgunge Crīstes līchama and his blōd þurh gāstlicere gerýnu'

49^{6b} **rēadan goldes** Compare 60^{10a}, goldes tācen Priests were forbidden by the Canons to use communion vessels of horn or wood 'And witað þæt bēo ælc calic geworht of myltendum antimbre gilden oððe seolfren, glāsen oððe tunen, nē bēo hē.nā hyrnen, nē hūru trēowen (Ælfric's *Pastoral Epistle*, 45, Thorpe, *A L*, p 461), 'Bēo his calic ēac of clænum antimbre geworht, unforrotigendlic ond eallswā se disc' (Ælfric, *Canons*, 22, Thorpe, *A L*, p 445) In the British Museum, among the Anglo Saxon grave finds, is a silver chalice of 900 A D, from Trewhiddle, St Austell, Cornwall (*Proc Soc Antiquities*, vol XX)

49⁷ **beþencan** I cannot regard the suspicious hapax, MS *beþuncan*, which is received into the text of Th, Gn, W, as aught else than a scribal error for a form very common in both prose and poetry

RIDDLE 50

Dietrich (XI, 475) suggested 'Cage,' but later (XII, 236-237), and with better reason, proposed 'Bookcase' This solution caps the query at every point *gyfrum lācum* (50 3) recalls the Book (27 28), *haleþum gýfre ond hālg sylf*, and the precious contents or food of the Case (50 6-8) are clearly the sacred treasure of the other riddle As I have shown above (48 4^b-5), our query belongs to the same class of problems as the enigma of the 'Bookmoth' And finally, as Dietrich and Prehn (pp 225-226) have indicated, its last line associates *Rid* 50 closely with Aldhelm 11, 14, *De Arca Libraria*

Nunc mea divinis complentur viscera verbis,
Totaque sacratos gestant praeordia biblos,
At non ex iisdem nequeo cognoscere quicquam

Trautmann, *BB* XIX, 183-184, regards both *Rid* 18 and 50 as 'Oven' riddles and finds in them these traits in common both work by day, both swallow, both conceal costly treasures, men covet the contents of both (so he wrests 18 11, *men gemunan*, into *men gewilmað*) But *Rid* 18 is a 'Ballista' problem (*supra*), and the likenesses to 50 are superficial

50 1 **ānne** *Bōc cyst* is fem, and *bōc-hord* and *bōc gest* ſon neut, while our subject is masc But grammatical gender is usually disregarded in the *Riddles*

50 3 **gōpes** Grein, *Spr* I, 520, accepts the reading of the MS and defines doubtfully either as 'servus' (pointing to O N *her gōpa*, 'serva bello capta', cf *gēopan*, 'capere') or as 'listig,' with reference to *gēap*, 'callidus' Against the first etymology, speaks the length of the vowel in the present word, against the second, the difficulty of associating phonetically *gōp* and *gēap* The second derivation fits, however, both meter and sense 'eines kundigen (says Dietrich XII, 237), denn das schreiben war eine angesehne kunst' Cf *bōc cī aftug*

50 4-5 **se wonna þegn**, *sweart ond saloneb* According to Brooke (*E E Lit*, p 136), this is 'the swart thegn with the dusky face' who works with the

student in the monastery, and comparison with 13 4, *swearte Wēalas*, 13 8, *wonfeax Wale*, 53 6, *wonfāh Wale*, 72 10, *sweartum hyr de*, suggests a servant of Celtic blood. But as *þegn* would hardly be used of one of the lowest class, and as *eorþ*, 'brown,' (l 11) refers clearly to the *bōc cyst* itself, it is perhaps better to explain this with Dietrich (XII, 237) as 'der schreim aus eichenholz mit eisernem schloss und schlüssel versehen'. In this case, it will be necessary to regard *sendeþ* *him* (5-6) as reflexive. With *sweart ond saloneþ* cf 58 3, *swearte, salopāde* (*swallows*)

50 6 *golde dýrran* Dietrich (XII, 237) cites *Ps* 118 127, *þā mē georne synd golde dēorran* (*the words of God*)

50 7-8 Compare the love of princes for books in the 'Membrana' enigma, MS Bern 611, 24 1, 'Manibus me perquam reges et visu mirantur'

50 8 *þæt cyn* I do not believe with Dietrich (XII, 237) that the word refers to the books, but that the riddler has in mind those who turn to their advantage (cf 27 27, *tō nytte*) the precious volumes ('that which the dumb brown one, ignorant, swallows')

RIDDLE 51

Dietrich (XI, 475) and Prehn (pp 226-227) give the answer 'Dog', and find the source of the riddle in Aldhelm 1, 12, *De Molosso*

Sic me iamdudum rerum veneranda potestas
Fecerat ut domini truculentos persequar hostes,
Rictibus arma gerens bellorum praelia patro,
Et tamen infantum fugiens mox verbera vito

Here, as in the Anglo Saxon problem, the subject is a mighty warrior, here he stands in fear of a child, as there of a woman. Herzfeld, p 69, objects that *of dūmbum twām | torht ātyhted* (ll 2-3) does not suit the Dog, an objection which loses some of its force when we reflect that 'dumb' is often applied to beasts (*And* 67, *þā dūmban nēat*). *Torht* seems, however, better suited to Herzfeld's solution 'Fire'. According to that scholar the two dumb things which beget the subject of the riddle are the two stones which are rubbed together (cf Kemble, *Saxons in England* I, 358). Or perhaps we may accept the explanation of the Royal MS (12, C XXIII) glosses to the first line of Aldhelm's 'Fire' enigma (v, 10 1) 'Me pater (ferrum) et mater (silex) gelido genuere rigore' (see *Rid* 41 78-79). Cf Bern MS 611, 23 1-2 (*Anth Lat* I, 358)

Durus mihi pater, dura me generat mater
Verbere nam multo huius de viscere fundor

To *Rid* 51 5-7, 9-10, Herzfeld finds 'a remarkable parallel' in the well known passage of Schiller's *Glocke*

Wohlthatig ist des Feuers Macht,
Wenn sie der Mensch bezahmt, bewacht,
Und was er bildet, was er schafft,
Das dankt er dieser Himmelskraft,
Doch furchtbar wird die Himmelskraft,
Wenn sie der Fessel sich entrafft, u s w

Trautmann claims to have arrived independently at the 'Fire' answer, which meets all the conditions of the problem. The 'Fire' riddles of other literatures (*Heiðræks Gátur*, 29, Schleicher, p. 198, Chambers, p. 8) are quite different from this.

Fȳr is neut and the subject of *Rid* 51 masculine, so the riddler may have had *līg*, masc, in mind, but grammatical gender is little considered in the *Riddles*.

51^{1b} So the Water in 84.1 is *wundrum ācenned*.

51.4^a *fēond his fēonde*. Cf. note to 44.11^a.

51.5 *wrið* Holthausen (*Angla, Bb* IX, 358) suggests, for sake of meter, *wri[ð]eþ*, but the non syncopated form of 3 sg pres of *wriðan* is, of course, *wriðeþ* (see Madert, p. 62).

51.6 *þēowaþ . þegnað*. Cf. *Met* 29.77, *þēnað ond þiowað*.

51.7 *mægeð ond mæcgas*. Cf. *Gu* 833, *mægð ond mæcgas — mid gemete*. So *Beow* 780.

51.8 *fēdað hine fægre*. Cf. 54.4, *fēddon fægre*, 72.5, *fēdde mec [fægre]*. For the same idiom cf. 13.10-11, *wyrmeð fægre*, etc. — *hē him fremum stēpeð Sīðpan* with dat pers and inst thing is found *Gen* 1859, 2306, 2365.

RIDDLE 52

'Dragon' is Dietrich's answer (XI, 475-476), and the subject of the problem invites comparison with the *Draca* of the *Beowulf* (2302-2315, 2335f). Of the three characteristics of the epic monster pointed out by Schemann (*Die Synonyma im Beowulfshede*, Hagen, 1882, p. 51), two appear in our *Riddle*: the flying in the air and the guarding of a treasure (Prehn, p. 228). The latter is also mentioned in *Gn. Cot* 26-27.

*Draca sceal on hlāwe,
frōð, frætsum wland*

The resemblance to Eusebius 42, *De Dracone*, is so slight as to preclude all idea of borrowing; it consists in the likeness between the swift flying of our creature and the line,

Concitus ethereis volitans miscebitur auris

Says Stopford Brooke, *E. E. Lit*, p. 52, note: 'A new touch is added by Cynewulf. The dragon dives into the waves and disturbs the sea. Like the dragon of *Beowulf* [?], he has paws with which he walks the earth. These are the four wondrous beings with which the riddle begins.'

Trautmann's first solution, 'Horse and Wagon,' though a common theme in riddle poetry (Woeste, *Zs f d M* III, 186, *Germania* X, 69), fits only the first two lines of our problem, but his more recent answer, 'Pen and Three Fingers' (*BB* XIX, 195-198), is not only very apt, but is confirmed by many analogues, as I have shown (*M L N* XXI, 102). The relation of the 'four wights' (1 b) is mentioned not only in Tatwine's enigma, No 6, *De Penna*, 'Vincta tribus' (Gloss 'digitis'), but in Aldhelm iv, 1.4, 'Terni nos fratres (Gl "tres digiti scriptores") incerta matre (Gl "penna") crearunt,' and in the 'Pen' problem (19) of Cambridge MS Gg V, 35 (printed by me, *Mod Phil* II, 571). 'Tres gemini repunt

stimulati marmore pellis' Upon this the glossator comments, 'Tres digiti discunt in pagina, stimulati, cum acuta penna, vel graphio, vel planitie' The same motive appears in two 'Pen' riddles from the German and Italian Ty101, cited by Petsch (*Palaestra* IV, 135), 'Drei fuhren und zwei schauen zu' and 'Due la guarda e cinque la mena,' in both of which the eyes watch the work of the fingers The 'black tracks' (2 b-3 a) are found not only in Eusebius, *De Penna* (No 35), 'vestigia tetra relinquens,' which our riddler did not know, but in Aldhelm's pen query v, 34, 'vestigia caerula linquo,' and in the ninth century 'Lorsch' riddle, No 9 (*Haupts Zs* XXII, 260), 'tetra linquit vestigia' The interrelation of these Latin 'Pen' enigmas is discussed at length by Ebert (ib XXIII, 200) It is interesting to compare with this motive the description of the Pen, *sibade swearilāst*, in *Rid* 27 11^a, a riddle which furnishes other parallels to our problem (*infra*) The 'black tracks' appear as 'black seed in a white field' in the riddles given by Petsch (1 c) and by Wossidlo (No 70, notes) The other motives of *Rid* 52 will be discussed below

Notice the common complaint of mediæval scribes, cited by Wattenbach, *Schriftwesen* (1875) p 235 'Calamus tribus digitis continetur (or "tres digiti scribunt") totum corpusque laborat'

52 4 Here the MS reads *fuglum frumra fleotgan lyfte* Thorpe suggested in a note *fromra*, and Grein² *framra* Either of these readings may be rendered 'more rapid than the birds' (cf *Dicht*, p 234) Grein conjectures *flēotga* ('schwimmer') *on lyfte* or *flēot geond lyfte* Wulker (Assmann) retains for the second half line the MS reading, while Trautmann (*BB* XIX, 195, 197) proposes *fugla fultum, flēag geond lyfte* One abandons reluctantly *fuglum fromra*, as it is not only very close to the MS reading, but is supported by 41 66, 1c mæg fromlicor flēogan þonne pernex, but Trautmann's *fugla fultum* makes intelligible a difficult passage, by supplying a subject to *wæs* (1 3), and is sustained by other descriptions of the Quill, 27 7, fugles wyn, and 93 27, sē þe ær wīde bær wulfes gehlēþan (*raven*) This emendation is, however, very violent, so I suggest *fultum fromra*, which meets equally well the sense of the passage ('the support of the swift ones'—compare 92 1, brūnra bēot) and is only a slight change from MS *fuglum frumra* *Fultum* is used of wings, *Met* 3 18, nabbað hī æt fiðrum fultum To Trautmann's *flēag geond lyfte*, I prefer *flēag on lyfte*, cf 23 15, on lyfte flēag See also Tatwine 63 (*Penna*), 'Nam superas quondam pernix auras penetrabam'

52 5 *dēaf under ȝpe* So 74 4^a The passage corresponds in thought to 27 9-10 (Pen), bēamtelge swealg | strēames dāle

52 5^{b-6} With *Dræg* Trautmann begins a new sentence By *winnende wiga* he understands 'not the hand but the arm of the scribe, first because *wiga* points to a masculine word, and secondly because the arm is more properly called a fighter than the hand' It is hard to feel the force of these arguments Personally I prefer the 'hand' interpretation

52 6^b *sē him wegas tæcneþ* Cf 4 16^b, þe mē wegas tæcneð

52 7 *ofer fæted gold* Dietrich's discussion of this phrase (*Haupts Zs* XII, 251) is partly invalidated by his misinterpretation of the riddle's meaning, but as *fæd*, 'plate,' is found *Beow* 716, 2256, there seems no reason to doubt the correctness of his conclusion (ib XI, 420) that *fæted gold* is 'der alte epische ausdrück

gewesen fur das gold in plattenform oder in blatterform' The adjective occurs ten times (*Spr* I, 273-274), and the phrase is met in the *Andreas* and *Beowulf* (see also *Husband's Message*, 1 35) If 'bracteatus' is the equivalent of *fāted*, our phrase applies admirably, not to the gold of the inkpot, as Trautmann supposed (*BB* XIX, 197), but to the illuminated page of the manuscript Some of the receipts for gilding in this age have been preserved by Muratori and are cited by Sharon Turner (IX, chap vii) for the embossed gold letters a foundation was carefully laid in chalk, and leaf gold [*fāted gold*] was then employed Gold is associated in the *Riddles* not only with book-covers (27 13), but with the manuscript itself (68 17, 92 4) See notes to 27 15

RIDDLE 58

Several answers have been offered Dietrich (XI, 476), Grein (*Spr* II, 368, *Germania* X, 308), and Prehn (pp 278-279) unite upon the solution 'Two buckets bound by a rope which a maid carries,' and I sought to support this by analogues (*M L N* XVIII, 108) Walz (*Harvard Studies* V, 265) suggests 'A yoke of oxen led into a barn or house by a female slave,' but this smacks of fatal obviousness Trautmann offers first 'Broom' (*Anglia*, *Bb* V, 50) and later 'Flail' (*Anglia* XVII, 396, *BB* XIX, 198-199) He thus defends his second solution 'Die beiden gefangenen sind der stiel und der knuppel Sie heissen treffend gefangene, weil sie an einander gefesselt sind Die fesseln sind der riemen, der zwei, drei oder vierfach durch die ose des stiels und durch die ose des knuppels geht und so beide teile des dieschlegels mit einander verbindet Dass beide hart sind, wird niemand bestreiten Die dunkelfarbige Welsche, die mit dem einen der gefangenen enge verbunden ist und beider weg lenkt, ist eine welsche magd oder sklavin, die den stiel des flegels in der hand halt und drischt' In *M L N* XXI, 103, I have accepted this answer

'Chief among the winter duties was the threshing performed in the barn, and although it was to some extent carried on in the autumn, yet the bulk of it was finished during the winter The scene in the Calendar picture for December is a threshing scene (Strutt, *Horde*, pl xi) Wheat, rye, barley, peas, beans, and vetches were all threshed, and, next to plowing, threshing was the most important of the farm employments The grain was bruised with flails similar to those now in use, and it was winnowed by hand' (Andrews, *Old English Manor*, p 250)

The flail is mentioned in the *Gerfæ* list, *tō odene fligel*, and in the *Glosses*, WW 107, 2, 141, 16, *berscel*, 'tritorium' Heyne, *Fünf Bucher* II, 54 f, discusses at length the Old English flail and threshing-floor

53 1-2 in *ræced* . under *hrōf sales* The threshing floor is mentioned several times in Anglo Saxon writings WW 147, 14, 'area,' *breda biling* vel *flōr* on to *berscenne*, *Matt* III, 12, 'aream,' *byrscelflōre* (Lind MS *beretūn*, a significant rendering, as barley was the staple of the North), and *Gen* IV, 10 'aream,' *byrscelflōre* Of the *berēbrytta* we are told, *R S P*, § 17, Schmid, p 380 'Bere bryttan gebyrēð corn gebrot on hærfeste æt bernes dure, gif him his ealdormann ann and hē hit mit getrywðan geearnoð' The threshing of the barley is described in *Rid* 29

53¹ in ræced fergan Trautmann regarded *ræced* at first as a dative without the ending, but, after Walz's objections, is inclined to consider it as the accusative form (*BB* XIX, 199). As he rightly says, the case of this word has no effect upon his solution. Both scholars have failed to remark that the same idiom appears in *56* 1-2, *ic seah in heall[e]* on *flet beran*.

53^{2a} under hrōf sales Cf. *Gen* 1360, under *hrōf gefōr*.

53³ genamnan MS, Thorpe, and Grein read *genamne*. This Dietrich defines 'gleichnamig' (compare O H G *ginamno*, M H G *genanne*, O N *nafni*, 'name sake,' 'companion,' Graff II, 1085). Grein is inclined (*Spr* I, 434) to derive the word from *genafne* (see *nafu* and *nafof*), and would render 'arcte conjuncti'. Holthausen (*Engl. Stud.* XXXVII, 209) follows Dietrich's definition, and reads *genamnan*, which is the MS form in *Rid* 54 13 (*znfa*). Thorpe was the first to propose *genumne*, which has been adopted by Trautmann, who renders 'gefesselt,' and by Assmann (Wulker).

53⁶ wonfah Wale See 13 8, *wonfeax Wale* (my note).

53^{7b} bendum fæstra Cf. *And* 184, 1038, 1357, *Jul* 535, 625, *bendum fæstne*.

RIDDLE 54

Dietrich (XI, 476) answers, 'Battering ram'. Brooke, who accepts the solution, thus summarizes the poem (*E E Lit*, p. 125): 'The Battering ram wails for its happy life as a tree in the forest and for all it suffered when it was wrought by the hands of man, yet at the end, like the spear [*Rid* 73], it boasts itself of its deeds of war, of the breach it has made for the battle guest to follow, of the plunder which they take together'. Very similar in transformation motive are the riddles of the Book (27), Ore (83), and Stag horn (93). The Oak and Ship quenes of Germany (Wossidlo, No. 78), deal with a like change in the lot of the tree. Dietrich and Prehn (pp. 229-231) point to the 'Battering ram' enigma of Aldhelm, v, 8, which has, however, an entirely different aim — a pun upon 'Aries'. The only likeness — which is strong enough to indicate similarity of topic — is between *Rid* 54 8^{b-10^a} and Ald v, 8 5, 'Turnitas urbes capitis certamine quasso' (see, however, Symphosius 84, *Malleus*, 'Capitis pugna nulli certare recuso'). The (*P*)*aries* logographs of the monks (*M L N* XVIII, note), have nothing in common with our query. Trautmann's 'Spear' is a possible solution.

Keller (*Old English Weapon Names*, p. 66) notes that there were three kinds of ram in use among the Romans, the first suspended, the second running upon rollers, and the third carried by the men who worked it, often consisting of a mere wooden beam with a bronze or iron ram's head at one end for battering down the walls of the besieged town. No description is to be found in A S literature, the word *ram* being found only in the glosses a few times among lists of war equipment. Keller, p. 219, cites *Cura Past* 161 6, *ðerscað ðone weall mid ramum*. In *O E Glosses* (Napier), 'aries' is in a list with 'ballista'. In Ælfric, *Grammar* 12 4, 'aries,' *byð ram betwux scāpum and ram ið wealgeweorce* (WW 141, 24, 'aries,' *ram ið wurce*), but this ram is perhaps a tool of the mason or *weallwyrhta*. See Heyne, *Die Halle Heorot*, p. 20, who discusses our riddle.

On what a mighty scale some of these rams were built we may judge from

Abbon's account of the siege of Paris by the Danes in 885 A.D. (*De Bellis Parisiacae Urbis* I, 205 f., Pertz, *Scriptores Rerum Germanicarum*, 1871, I, p. 13) 'The Danes then made, astonishing to see, three huge machines, mounted on sixteen wheels—monsters made of immense oak trees bound together, upon each was placed a battering ram covered with a high roof—in the interior and on the sides of which could be placed and concealed, they said, sixty men armed with their helmets' For an exhaustive description of mediæval battering rams, compare Schultz, *Das hofische Leben* II, 349 f., 371

541 f Professor Cook, *The Dream of the Rood*, p. L, has pointed out the affinity between the opening lines of the riddles of the 'Battering ram' and 'Spear' (73) and the beginning of the address by the cross (*Dream*, 28–30 a)

þæt wæs gēara lū — ic þæt gýta geman —
þæt ic wæs āhēawen holtes on ende,
āstyred of stefne mīnum

'In all these we are reminded of the Homeric scepter (*Iliad* I, 234 ff.), "which," said Achilles, "shall no more put forth leaf or twig, seeing it hath forever left its trunk among the hills, neither shall it grow green again, because the ax hath stripped it of leaves and bark"'

542 trēow wæs on wynne Cf *Har* 55, se þegn wæs on wynne, *Beow* 2014, weorod wæs on wynne In *Run* 37, the yew is called *wyn on ēðle* (see *Rid* 92 3^a)

543 wudu weaxende Cf *Hy* 4 105, wudu mōt him weaxan

543-4 The same theme is treated in the riddle's mate, 73 1-3

544 fēddan fægre Cf 51 8, fēdað hine fægre, 72 5, fēdde mec [fægre] — frōd dagum Cf 73 3, gēarum fīdne, 93 6, dægime frōd

547-8 hyrstum gefrætwed Cf 15 11, hyrstum frætwed, 32 20, frætwed hyrstum

5410 See text for many readings suggested in place of MS *hy an yst*, which is unintelligible I prefer to read *hý on ýst[e] strudon*, 'they plundered in a storm (of battle)'—a very natural metaphor in an enigma (cf *shour* in Chaucer, Krapp's note to *And* 1133, *scúrheard*) In the *Skáldskaparmál*, § 48 (*Snorra Edda* 1, 416) the battle is called 'a tempest,' *veðr vǫpna* — *strudon hord* See *Beow* 3126, *hord strude*

5412-13 The MS *fēr genamnan* finds threefold support in the meter, in 53 3 (MS *genamne*), and in a certain gap in the sense occasioned by the reading of all the editors, *fēr genam | nān* But as an acc *genamnan* cannot be construed with any possible sense of the verb *nēþan*, 'to venture,' I accept Dr Bright's suggestion, *genamna*, and thus interpret the passage 'The second was quick and unweaned, if the first, a comrade in a tight place, had to venture into danger' Holthausen's emendation [*on*] *fēr* (*Engl Stud* XXXVII, 208–209) is, as Dr Bright points out, unnecessary, since *genēþan* is used more than once in the present meaning with the simple accusative *Met* 13 59, *sio sunne uncūðne weg | nihtes genēðeþ*, cf *Beow* 889, 1656, 2511 The reading *fēr*, 'journey,' is barred by the macron of the MS To the proposed *genamna* Bright prefers *genumne*, Thorpe's suggestion (53 3), but the adopted form is reasonable in its origin, and is sustained by both passages

RIDDLE 55

Dietrich's 'Oven' and Trautmann's 'Churn' fit equally well *Rid* 55, but the weight of modern riddle testimony is on the side of the second solution. Haase offers a similar German query of the 'Churn' (*Zs d Vf Vlk* III, 75, No 58) 'Unse lange dunne Knecht pumpst unse dicke Diern'. Compare, too, Carstens, *Zs d Vf Vlk* VI, 419, Eckart, Nos 59, 86, 427, 905, Wossidlo, Nos 138, 144, many references, 434 u. Despite Dietrich's note (XII, 239), *wagedan hūta* seems to me more fittingly said of churning than of the oven feeding of the baker's boy, and the last lines (10-12) well describe the 'growing' of the butter. The riddle has much in common with the other obscene problems — particularly with 45 and 64.

The *cyrn* or Churn and the *cýsfæt* are mentioned in the *Gerfæ* list, 17 (*Anglia* IX, 264), and the shepherd of Ælfric's *Colloquy* (WW, p 91) tells us 'melke hig twēowa on dæg and cýse and buteran ic dō'. The use of milk and butter among the Anglo Saxons is considered by Klump, pp 16-18, 59-60.

55 1 *Hyse cwōm gangan* Cf 34 1, *whit cwōm liþan*, 86 1, *whit cwōm gongan*

55 2 *stondan in wincle* This reading of Greim, *wincle* for MS *winc sele*, finds strong support in a riddle of the same class, 46 1, *on wincle* (MS *on win cle*, explains confusion in our passage). Though *winsele* is sustained by the association of so many of our riddles with the wine hall (43 16, 47 1, 56 1, in heall[e] þær hæleð druncon, 57 11, etc), yet in such a half-line as *stondan in winsele* it is metrically objectionable, as double alliteration is demanded in this form of the A type ($\angle \times \times | \angle \cup \times$). For this reason Holthausen, *Engl. Stud.* XXXVII, 209, proposes *stondan on stabole*, citing in support *Dream*, 71, *Beow* 927, *Rid* 88 7. But, as *stondan in wincle* is metrically unimpeachable, there is no need of violent change.

55 3-4 See 45 4-5

55 5 *stīpes nāthwæt* Cf 62 9, *rūwes nāthwæt*, 93 25, *eorpes nāthwæt*

55 6 *worhte his willan* Cf 64 7, *wyrceð his willan*

55 8 *tillie esne* So 64 5. *Esne* is here the servant of *begn* (l 7)

55 10-12 These lines describe the butter, the 'fettes kind' of the similar Mecklenburg riddle (Wossidlo, No 138 b). Lines 55 11-12 have something in common with 50 7-8.

55 10^a *wērig þæs weorces* Barnouw, p 215, notes that *weorces* is used here in a double sense, 'des coitus und des butterns,' and compares 43 4, *þæs weorces = hāmedlāces*

RIDDLE 56

This problem has found many interpretations. Dietrich's first answer, 'Shield' (XI, 476), he afterwards changed to 'Scabbard' (XII, 235, note). This solution, which has much to recommend it, is accepted by Brooke, who says (*E E Lit*, p 123) 'Another portion of the sword is also described when Cynewulf, making a riddle on the scabbard, tells of its fourfold wood, and then, in his fancy, likens the sword-hilt to the Cross of Christ that overthrew the gates of Hell and to the gallows tree on which the Outlaw is hung'. Trautmann (*BB* V, 50) without reason proposes 'Harp'. An ingenious explanation of the problem has been offered by

Felix Liebermann in presenting the solution 'Gallows' or 'Sword rack' (*Herrigs Archiv* CXIV, 163) According to him, these are the conditions of the query 'A wooden object is meant It is portable It appears at the feast It serves the rich warrior It receives (?) his sword It is connected with precious metals It bears the form of the Cross (in the old broader meaning for which only a vertical pole with a cross piece is necessary) Its name also serves for the gallows The word consists of four letters, with which the names of the four kinds of trees begin — (h)l, a, i, h' By word play, Liebermann believes, *ialh* might well stand for *gealga*, as *i* could be written for *ge* (Sweet, *History of English Sounds*, p 145, cf *Bede's Death Hymn*, l 3, *hinnonga*) He adds, doubtfully, that the poet may have had in mind the compound *gealgtrëow*, and therefore considered only the root of the word This seems far fetched, but is certainly not a whit more forced than Dietrich's interpretation of *Rid* 37 The second difficulty, the association of Gallows and Cross, is no difficulty at all, as 'the word *gealga* is used in all the early Germanic dialects to designate the cross on which Christ was crucified' (compare Kluge, *Etym Wtb*⁶, s v *Galgen*, Krapp, *Andreas*, pp 125-126) The greatest objection to this answer is that the name 'Gallows' is nowhere connected with a sword rack, but, since in Modern English this name is applied to various objects consisting of two or more supports and a cross-piece (*N E D*, s v), the association is not improbable Jordan, *Altenglische Sauertrübenamen*, p 62, reaches independently the same solution as Liebermann 'War vielleicht ein reich verziertes, einem Kreuz oder Galgen ähnliches Gestell gemeint, an dem Waffen aufgehängt wurden wie Verbrecher am Galgen?' Personally I do not believe that a logograph is intended or that the riddler had in mind a sword rack

The answer 'Cross' meets all the conditions of the problem Lines 12-14, which are responsible for Dietrich's 'Scabbard' and Liebermann's 'Sword rack,' refer, I think, to the restraining influence of the Cross over men's passions, and may be rendered 'The cross (wolf's-head tree) which often wards off (see Sweet, *Dict*, and B T s v *ðbædan*) from its lord the gold-hilted sword' I do not believe that our riddler owes aught to Tatwine's enigma No 9, *De Cruce Christi* (see, however, Ten Brink, *Haupts Zs*, N S, XI, 55-70)

Versicolor cernor nunc, nunc mihi forma nitescit,
 Lege fui quondam cunctis jam larvula servis,
 Sed modo me gaudens orbis veneratur et ornat
 Quique meum gustat fructum, jam sanus habetur,
 Nam mihi concessum est insanis ferre salutem,
 Propterea sapiens optat me in fronte tenere

Neither here nor in Eusebius 17, *De Cruce*, is there a single trait in common with our riddle Though there is no actual likeness between the description of the cross (*Rid* 56) and that in the *Dream of the Rood*, yet the enigmatic manner of that poem, 'involving quasi personification and an account in the first person,' so closely resembles the mode of the *Riddles* that Dietrich, who believed our collection to be the work of Cynewulf, used the similarity of method as an argument in favor of his authorship of the *Dream* in the *Disputatio de Cruce Ruth wellensis*, 1865, p 11 (see Cook's *Dream of Rood*, 1905, p 1) Professor Cook has

pointed out that the opening of the address by the rood (*Dream*, 28-30 a) shows a special affinity to *Rid* 54 and 73, 'Battering ram' and 'Spear' (see my notes to those riddles)

56₁ ic seah in heall[e] So 60₁ — þær hæleð druncon So 57₁₁ Cf 21₁₂, þær hȳ meodu drincað, 68₁₇, þær guman druncon, 64₃, þær guman drincað, 15₁₂, þær weras drincað

56₂ on flet beran So 57₁₁ — fēower cynna See note to 56₉₋₁₀ (the woods of the cross)

56₃ wudutrēow For the use of *trēow* in the *Elene*, as a synonym of *rōd* and *bēam* (see 56₅, *rōde tācn*, 56₇, *þæs bēames*), cf Cook's note to *Chr* 729

56₃₋₄ The adornments of the subject recall those of the Sword in *Rid* 21₆₋₈, 9-10 (Prenn, p 279), but they resemble quite as closely the treasures of the Cross in other poems *El* 90, *golde geglenged*, *gimmas lixtan*, *Dream*, 6 f, *Eall þæt bēacen wæs | begoten mid golde*, *gimmas 'stōdan*, see also *El* 1023-1027, *Dream*, 14-17, 23, *mid since gegyrwed*, 77, *gyredon mē golde and seolfre*

56₄ searobunden This is a nonce usage, but see *And* 1396, *searwum gebunden*, *Rid* 57₅₋₆, *searwum | fæste gebunden*

56₅₋₇ Cook (*Christ*, pp xxii, 130, *Dream*, p 45) furnishes the following examples of the treatment of the Harrowing of Hell theme in Anglo Saxon literature in the poetry, the *Harrowing of Hell*, *Chr* 25 f, 145 f, 558 f, 730 f, 1159 f, *El* 181, 295-297(?), 905-913, *Gu* 1074 f, *Ph* 417-423, *Gen* 1076, *Dream*, 149, *Rid* 56₆, *Fan* 58 f, *Creed*, 30 f, in the prose, *Martyrology* (Herzfeld), p 50, *Wulfstan*, pp 22, 145, *Bl Hom*, pp 85-89, *Ælfric*, *Hom* 1, 28, 216, 480, u, 6

56₅ *þæs = þæs þe* ('ejus qui') See Madeit, p 84 For other instances of attraction, compare 41₉₆, 44₆

56₅₋₆ Cf *Gen* 1675, and *tō heofnum ūp hlādre rærdon*

56₇ burg ābræce Cf *Dan* 63, *hīe burga gehwone ābrocen hæfdon*, *Met* 1 18, *ābrocen burga cyst*

56₉₋₁₀ W O Stevens, *The Cross in the Life and Literature of the Anglo Saxons*, 1904 (*Yale Studies in English*), p 10, discusses the kinds of wood of which the cross is composed. Among his references are the following Chrysostom applied to the cross the words of Isaiah lx, 13 'The glory of Lebanon shall come unto thee, the fir tree, the pine tree, and the box together,' etc In the Golden Legend (see Morris, *E E T S* XLVI, pp 26, 70), the upright part is of cedar, the cross beam of cypress, the piece on which the feet rested of palm, and the slab of olive Pseudo Bede tells us (*P L* XCIV, 555, *Flores*) 'The Cross of the Lord was made of four kinds of wood, cypress, cedar, pine, and box But the box was not in the cross unless the tablet was of that wood, which was above the brow of Christ, on which the Jews (?) wrote the title, "Here is the King of the Jews" The cypress was in the earth and even to the tablet, the cedar in the transverse, the pine the upper end' In *Rid* 56, the four woods are ash or maple (*hlm*), oak, hard yew, and the dark holly As Stevens observes, 'Evidently the question was still a matter of individual speculation' See Meyer, 'Die Geschichte des Kreuz holzes vor Christus,' *Abhandlungen der k bayr Akad der Wiss*, I K1, XVI, Bd II, Munich, 1881, Kampers, *Mittelalterliche Sagen vom Paradiese und vom*

Holze des Kreuzes Christi, Cologne, 1897, Napier, *History of the Holy Rood tree* (*E E T S CIII*, 1894), pp 43, 47-50, 68

569 **hlīn** 'Der alte Name des Spitzahorns, ae *hlīn* = ahd *līmboim* geriet, weil der Baum selbst in England fehlte [note, "In der kontinentalen Heimat der Angelsachsen kam der Baum vor"], bei den Angelsachsen allmählich in Vergessenheit, er ist nur noch einmal in der Poesie belegt und da natürlich als Feldahorn zu verstehen, die einzige Ahomart, die den Angelsachsen bekannt war' (Hoops, *Wb u Kp*, p 272) — **āc** 'Der vornehmste Charakterbaum der altenglischen Landschaft war jedenfalls, wie noch im heutigen England, die Eiche, die überall bis nach dem Norden Schottlands hinauf verbreitet war und bei zahlreichen Ortsnamen Gevatter gestanden hat' (Hoops, *Wb u Kp*, p 259) It is interesting to note the passage in the *Runic Poem* (77-80) in which the Oak is extolled

Āc byþ on eorþan elda bearnum
flāscas fōdor, fēreþ gelōme
ofer ganotes bæþ, gārsecg fandað,
hwæðer āc hæbbe æþele tiēowe

The close connection between kennings and riddles (see Introduction) is strikingly illustrated by a comparison between the functions of the Oak as a 'feeder of flesh' and a 'ship' in this Runic verse and those in the world riddle of 'Oak' (Wossidlo, No 78)

Als ich klein war, ernährten mich die grossen,
Als ich gross war, ernährt' ich die kleinen,
Als ich tot war, trug ich die lebendigen wohl über die lebendigen

— **se hearda īw** Compare with this the description of the yew in *Run* 35-37

Ēoh byð ūtan unsmeþe trēow,
heard, hrūsan fæst, hyrde fýres,
wyrtrumum underwreþyd, wyn on ēþle

'The Yew ("Taxus baccata," O E *īw*, *ēow*) is native to the British islands It is frequently found in the postglacial peat-bogs of England and Scotland, and must have been widely extended in historic times We meet its name occasionally in Old English "Flurnamen"' (Hoops, *Wb u Kp*, pp 269-270) The Yew-tree is the subject of one of Aldhelm's enigmas (v, 5, *De Taxo*)

56 10 **se fealwa hōlen** The *hōlen* is identified by Hoops (*Wb u Kp*, pp 256, 616) with the 'Stechpalme' or 'Ilex aquifolium' That this was native to western Europe and first appears at the end of the oak period, Hoops shows, ib, pp 30-31

56 12 **wulfhēafedtrēo** The *wulfes hēafod* or 'wolveshead' is the legal expression for an outlaw, who may be killed like a wolf, without fear of penalty (see Grimm, *Rechtsaltertümer*, 3d ed, p 733) So in the law of Edward the Confessor, Cap 6, § 2 (Schmid, p 494), 'Lupinum enim caput geret a die utlagationis suae, quod ab Anglis *wlmesheved* nominatur' Compare Bracton, *De Legibus et Consuetudinibus Angliae*, 159, lib III, tr 11, chap 11, 'Et tunc gerunt caput lupinum ita quod sine judiciali inquisitione rite pereant'

Jordan, *Altenglische Sauergeternamen*, p 62, rightly opposes Dietrich's earlier solution 'Shield' (XI, 476), and says 'Richtiger fasste Gieim *wulfhēafod* trēo

als identisch mit *weangrōd* "Galgen," "Kreuz," denn *wulfhēafod* bedeutet "Verbrecher, Geachteter" The two significations of 'gallows' and 'cross' are in the mind of Eusebius, 17, *De Cruce*

Per me mors acquiritur et bona vita tenetur
Me multi fugiunt, multique frequenter adorant,
Sumque timenda malis, non sum tamen horrida justis
Damnavi virum, sic multos carcere solvi

— *ābæd* Thorpe suggested *ābād*, 'awaited' Grein regarded *ābæd* as = *ābædeð*, 'exigere,' 'adigere' (*Dicht* 'bezwingt') In this he is followed by B T, who renders 'repel' or 'restrain' (cf *Sal* 478, *ābæde*) Herzfeld, p 60, regards the word as 'dialectische nebenform des Praes [Praet?]' *ābæad*, so Madert, p 44 Liebermann, *Archiv* CXIV, 163, translates 'abforderte (erlangte)' I accept Grein's explanation of the form, but translate, both here and in the *Salomon* passage, 'wards off' (*supra*) The cross restrains the sword

56¹³ *māðm in healle* Cf *Beow* 1529, *dēorum māðme* (*sword*), *Waldere A* 24, *māðma cyst* (*sword*) The adornments of the Sword are described at length in *Rid* 21

56¹⁴ *greddeð* Merbot, *Aesthetische Studien zur angelsächsischen Poesie*, p 26, in his discussion of the various meanings of *gred*, points out that in this place the word means 'a riddle,' and compares *Gn Ex* 4, *glēawe men sceolon gredðum wrixlan* He raises the question whether the Anglo Saxons were not as fond of riddle combats as the old Hindoos

56¹⁵ *onmēde* Grein, who reads *on mēde*, translates (*Dicht*) 'wen es anmutet' In *Spr* II, 229, he regards *mēde* as opt pres of *mēdan*, impers, 'muten,' 'in mentem venire' Thorpe reads *onmēde*, and B T, following him, renders (s v *onmēdan*) 'to take upon oneself,' 'to presume' Cosijn, *PBB* XXIII, 130, reads *onmēde* ('sich vermesse'), and compares *onmēdla*, *geanmettan* Liebermann, *Archiv* CXIV, 163, reads *on mēde* ('sich unterfangt'), and Holthausen (*Engl Stud* XXXVII, 209) follows Cosijn

RIDDLE 57

We may set aside unhesitatingly Lange's 'Turning lathe' (*Haupts Zs* XII, 238, note), and Trautmann's 'Flail,' and accept Dietrich's solution, 'Web and Loom,' which he establishes beyond question by an account of the old vertical weaver's beam, derived from the description and illustration (tab XII) in Olaus Olavius's *Oeconomische Reise durch Island*, Dresden u Leipzig, 1787, pp 439 f 'The *winnende wiht* is the web, and the warp or cham hangs vertically from the beam, the old jugum, and is stretched underneath by stone weights The upper end of this is wrapped around the beam and is therefore *budfæst* (l 7), but the lower end, which is the more readily woven and wound from above the more it pushes up, is moved in the work (*busgo dræg*), because it floats in the air (l 8, *leolc on lyfte*), and is near the ground only at the beginning The warp now suffers from a threefold stress of war first, through the curved wood which moves to and fro (*holt hweorfende*) and comes through the threads of

the woof, but is no shuttle, only a simple wood (*wido*)—and indeed a *wudu searwum fæste gebunden*, because the thread is skillfully bound about (in Old Norse it is called *winda*) Secondly, the woof receives wounding blows (l 3) by means of the *Schlagbret*, O N *skeið*, a sword like board which the weaver swings in his free hand, in order to strike fast the inserted threads In the third place, spears (*darðas*) are also an evil to the creature, because through the middle of the body of the warp are stuck five transverse pieces, of which the three upper most are called the shafts, and the two lowest the parting shaft and the parting board The tree that is hung with bright foliage (l 9) is the upper beam upon which the roll of the still unwoven yarn hangs The relic of the fight is the web, which, perhaps as *gafol hwiðel*, is borne into the hall of the lord' Dietrich also notes (XI, 476) the verbal likeness between this contest and that in the spinning song of the Valkyria in the *Njáls Saga*, chap 158 Weinhold, *Altnordisches Leben*, 1856, pp 320–321, cites both Olavius and the *Njáls Saga*, and draws from the *Antiquar Tidskrift*, 1846–1848, p 212, a description of a Faroese loom 'An dem Webebaume (*rifr*), welcher drehbar auf zwei Pfosten (*kleinar, leiner*) ruht, ist die Kette (*garn, gadn, renning, rendegarnet*) unmittelbar und nicht durch die Traden (*hovold*) angemacht Das Werft wird durch eine Stange in der Mitte, die auf zwei Pflocken liegt und über welche die Kette gezogen ist, gespannt, am meisten aber durch die Gewichtsteine (*kleinstenmar*), welche unten an die einzelnen Fadenbündel gebunden sind Ein grosses lanzenförmiges Gerat von Fischbein (*skeið*) dient den Einschlag festzuschlagen, welcher durch einen scharfen Knochen (*hall, ralur*) in Ordnung gehalten ist Es wird stehend gewebt' This serves to explain many of the riddles of the *Íslenskar Gátur*, which are suggestive analogues to *Rid* 57 I G 60 considers six objects (1) Weight stones, (2) Threads, (3) *Hofold*, (4) Fingers, (5) *Rifur* ('the beam on which the warp is hung'), (6) Cloth There are in this collection various riddles of weaving and spinning one of the *Wefstóll* (657), one of the *Wefstaður* (1082), five of the *Wefur* (49, 976, 982, 983, 1110), two of the *Rifur*, 'beam' (339, 851), two of the *Skeið* (644, 1088), three of the *Ullarkambar* (79, 81, 82), ten of the *Rokkur*, 'distaff' (447, 499, 536, 737, 798, 912, 1011, 1133, 1140, 1147), and three of the *Snelda*, 'spindle' (383, 576, 853) Still another interesting analogue is the Lithuanian 'Loom' riddle (Schleicher, p 198) in which 'a small oak with a hundred boughs [cf *Rid* 57 9–10] calls to women and to maidens' Our riddle seems to owe nothing to Symphosius 17, *Aranea*, or to Aldhelm iv, 7, *De Fuso*, although Prehn, p 232, seeks to find likeness between the Latin and the English, and the parallel furnished by Aldhelm iv, 33–5, (see *Rid* 36, Mail-coat) lies in the nature of the subject

Parts of the Loom and phases of weaving have already been considered in the notes to 36 5f The *Gerēfa list* (*Anglia* IX, 263) mentions 'fela towtōla, flexlinan, spinle, rēol, gearnwīndan, stodlan, lorgas, presse, pihten, timplean, wifte, wēfle, wulcamb, cip, amb, crancstæf, sceaðele, sēamstuccan, scearra, nǣdle, slic' See Liebermann's careful rendering and discussion of each of these 'tools' (l c) In the *Vocabularies* (WW 262) is a long list, 'De Texturinalibus,' 'Texturina' For the work of the weaver and his various implements, see Klump, *Altenglische Handwerksnamen*, pp 22–32, 73–89

57 1-4 Brooke, *E E Lat*, p 151, renders with spirit

I was then within, where a thing I saw,
'Twas a wight that warred wounded by a beam,
By a wood that worked about, and of battle-wounds it took
Gashes great and deep

57 2 *wido* This finds its West Saxon equivalent in *wudu* The regular Northern form would be *wrodu* And Madert, p 128, believes that the absence of the u umlaut of *i* points to the beginning of the eighth century As *widu* appears in the *Meters* of Ælfred, 13 55, it is evident that the conclusion thus drawn is not of the highest value — *bennegean* Only here and 93 16, *bennade Gebenman*, too, is found only in 6 2, *gebennad*

57 3 *heapoglemma fēng* The direct obj of *fōn* is always acc except in this passage and in *Sal* 432 (see Shipley, *Gentive Case in Anglo-Saxon Poetry*, p 32)

57 4 *dēopra dolga* Cf *And* 1244, *dēopum dolgslegum*, *Rid* 54 6, *dēope gedolgod*

57 4-6 The best comment upon these lines is found in *Rid* 36 7-8 The *wudu* (l 5) corresponds to the *hrūtende hrīsl* (36 7), and *darobas* (l 4) may well be the *āmas* (MS), the 'reeds' or 'slays,' of the earlier riddle As a parallel to *darobas*, Dietrich (XII, 238, note), points to the song in *Nýðls Saga*, chap 158, str 4, 5, *wef dararðar* It is barely possible that the image is suggested by the double meaning of Lat *tela*, 'web' and 'darts'

57 5 *wēo* Is this for *wō* (Gn), or *wēa* (B T s v)? Sweet, *Dict*, does not give the word

57 5-6 *searwum gebunden* Cf *And* 1396, *searwum gebunden*, *Rid* 56 4, *searobunden*

57 8^a *leole on lyfte* So *Gen* 448 a

57 9-10 Andrews, *Old English Manor*, p 275, note, regards 'the tree with bright leaves' as 'the reel with the colored yarns or web' (see Dietrich, *supra*)

57 10-12 *lāfe .on flet beran* In *Beow* 995f, in the great wine chamber, 'there shone variegated with gold the webs on the walls, many wonders to the sight of each of the warriors' The Saxon term for a curtain or hanging was *wāhrift*, and in the will of Wynflæda (Thorpe, *Diplomatarium Anglicum*, 530, 33) we find the bequest of a long *heallwāhrift* and a short one So Aldhelm describes a web in his poem (*De Laudibus Virginum*) 'It is not a web of one uniform color and texture without any variety of figures that pleases the eye and appears beautiful, but one that is woven by shuttles, filled with threads of purple and many other colors, flying from side to side and forming a variety of figures and images in different compartments with admirable art' Cf also *De Laudibus Virginitatis* xxxviii, Giles, p 51 For a discussion of the various products of the Anglo-Saxon loom — garments, tapestries, curtains — see Heyne, *Fünf Bücher* III, 207-252 He cites (III, 237) Paul the Deacon's *History of the Lombards* IV, 22 'Vestimenta linea, qualia Anglisaxones habere solent, ornata institis latoribus vario colore contextus' — *pær hæleþ druncon on flet beran* Sarrazin, *Beowulf Studien*, p 120, compares *Beow* 1647 Cf 56 1-2

57¹² My reading *þāra flān[a]* seems to be supported by such a line as *El* 285 b, *þær a lēoda*. Alliteration upon the second stress in A type is common (95 examples in the *Riddles*), compare 41 88, *þāra þe worhte waldend ūser*. The stress not infrequently (sometimes the alliteration) falls upon the article, see *Beow* 807, on *ðæm dæge þysse lifes*.

RIDDLE 58

This little swallow flight of song has invited many answers. Dietrich (XI, 477) suggested first 'Swallows' or 'Gnats', and afterwards (XII, 240, note), on the authority of Pliny x, 35 (24), he proposed 'Starlings'. Sweet (*Anglo Saxon Reader*, p. 208) accepted the second solution, and Prehn (pp. 233-234) the third. Brooke queries the answer 'Starlings' (*E E Lit.*, p. 148, note). 'The stare is not particularly a little bird, nor is its note sweet. The bird seems to answer best to the "Martin".' I prefer the solution 'Swallows' for two reasons. First, they fulfill all the conditions of the riddle. The poet saw them, as Brooke says (l c), 'rising and falling in flocks over the hills and cliffs, above the stream where the trees stood thick and over the roofs of the village, and the verse tells how happy he was in their joyousness, their glossy color and their song'. Secondly, *Rid* 58 has at least two traits in common with Aldhelm vi, 1, *Hirundo*. Line 4 of the Latin, 'Garrula mox crepitat rubicundum carmina guttur,' is not far from *sanges rōfe hlūde cu mað* (*Rid* 58 3^b, 4^b), and line 6, 'Sponte mea fugiens umbrosas quaero latebras,' from *tredað bearonassas* (*Rid* 58 5^a). See the *Aeneid* passage cited *infra*. The three solutions of Trautmann seem to me equally extravagant. He first (*Anglia*, Bb V, 50) proposed 'Halstones', then (*Anglia* XVII, 398) 'Ram drops', and finally (*BB* XIX, 200), by the dangerous *petitio principii* of changing *lȳtle* (58 1^b) to *līhte*, 'Storm clouds'. I have refuted these interpretations and sustained the 'Swallows' solution (*M L N* XXI, 103). The riddle is clearly one of the bird group, as parallels in phrasing to *Rid* 8, 9, 11, and 25 show.

58 1: *Ðeos lyft byreð*. This phrase is used elsewhere in the *Riddles* of the flight of birds: 8 4-6^a, Swan (note), 11 9, Barnacle Goose.

58 2^a: *ofer beorghleoþa*. Alexander Neckham, *De Naturis Rerum*, chap. liii (Rolls Series, 1863, p. 103), says of swallows 'Quaedam enim domos inhabitantes in eis nidificant quaedam in abruptis montium mansionem eligunt'. As I have noted, *M L N* XXI, 103, this may well apply to the Cliff Swallow, *Hirundo fulva*.

58 2-3: Our poem finds an interesting analogue in the well-known lines of Virgil (*Aeneid*, xii, 473-477)

Nigra velut magnas domini cum divitis aedes
Pervolat et pennis alta atria lustrat hirundo

Et nunc porticibus vacuus, nunc humida circum
Stagna sonat

In commenting upon this passage, Gilbert White of Selborne uses words equally applicable to the English riddle (Letter XIX, Feb. 14, 1774). 'The epithet *Nigra* speaks plainly in favor of the swallow, whose back and wings are very

black [compare 58 2-3, *blace swiþe*, | *swearte, salopāde*], while the rump of the martin is milk white, its back and wings blue, and all its under part white as snow' Note also the *ἐπὶ ῥάτρα μέλαινα* of the Rhodian carol of the Swallow, preserved by Athenaeus (Book viii, chap. 60)

58 3^a *salopāde* The word is a nonce usage, but *sal(o)wipād* is used three times in the poetry, in each case of a bird, the eagle or raven (*Fates*, 37, *Jud* 211, *Brun* 61)

58 3^b, 4^b *Sanges rōfe hlūde cirmað* Both Virgil and Aldhelm apply to the swallow the epithet 'garrula', and Gilbert White tells us (XVIII, Barnington), 'the swallow is a delicate songster and in soft sunny weather sings both perching and flying' Indeed its 'pipe and trill and cheep and twitter' (Tennyson's *Princess*) is among the best known of bird songs The song of the swallow is mentioned elsewhere in Old English Whitman, *Birds of O E Lit*, p. 161, cites *Life of St Guthlac* (Godwin), 52, 7 'Hū þā swalawan on him sæton and sungon Twā swalewan heora sang ūpāhōfon' Elsewhere in the *Riddles*, *hlūde cirme* is used of the song of a bird (93)

58 4-6 It needs no Virgil or Aldhelm or Neckham (see references, *supra*) to tell us that swallows 'fare in flocks' and that they are found 'in remote and secluded woods and swamps as well as about the habitations of men'

58 6 *Nemnað h̄ sylfe* This has been variously rendered Thorpe proposes 'Name them yourselves' In *Spr* II, 280, Grein wavers between 'Sagen selbst wie sie heissen' and 'Sagt wie sie heissen', but translates in *Dicht* 'Nun meldet ihren namen' So Trautmann, *BB* XIX, 200 'Nennet sie selber' Brooke, *E E Lit*, p. 149, renders 'Let them call their own names' I prefer the Thorpe reading, because the verb form is the 2d pl imperative, and because swallows are certainly not onomatopoeic like cuckoos and bobolinks

RIDDLE 59

Dietrich (XI, 477) offers the solution 'Ziehbrunnen,' 'Well with a well sweep,' which has been accepted by all scholars 'This has one foot, the prop upon which the cross beam rides, moreover a long tongue (the pole at the upper end of the cross-beam, which carries the bucket down), it has a heavy tail (the stone weight which helps to press down the lower end of the cross-beam and to raise up the bucket), it paces the eaith grave (the dug out well), and carries *lagustlōd* (hyperbolic for water) into the an' Dietrich, reading *furðum* for the MS *furum*, suggested as the three rune letters (*Rid* 59 14-15), the three consonants of *burna*, but Grein (*Germania* X, 309), reading *fultum*, makes the happier suggestion of *Rād pyl* (*Spr* II, 363, Reitbrunnen, d 1 Ziehbrunnen mit einem Schwengel) which meets perfectly the conditions of name and thing Muller, *Cothener Programm*, p. 17, sustains Dietrich's *rād burna* by pointing to 'Radbourne' in Derbyshire and 'Redbourn', but these names prove little, as not the 'well' but the 'brook' or 'burn' is their etymological source Holthausen, who reads (*I F* IV, 387) *furma* for MS *furum*, suggests *rōd* instead of Grein's *rād pyl* Then it is the pole or well sweep that is described *Rōd* in the sense of 'pole' appears only in the compound *segl rōd* Prehn rightly mentions in this connection Symphosius 71,

Puteus, and 72, *Tubus*, but the relation lies only in the likeness of *Rid* 59 11^b-12^a to the third line of each, 'Et trahor ad superiores alieno ducta labore' and 'In ligno vehitur medio, quod ligna vehebat'. The interesting 'Puteus' enigmas of Virgil's third eclogue and of Scaliger (Reusner I, 170) have nothing in common with *Rid* 59, while the Low German *Put* or 'Draw well' problem (Woeste, *Zs f d M* III, 191) interests us only by its title and by its allusion to its *steert* (compare *Rid* 59 7 *steort*)

In an illustration of the marriage feast of Cana in a Cotton manuscript of the early twelfth century, Nero C IV (Wright, *Domestic Manners*, p 86, Knight, *Pictorial History*, p 284), a servant raises water from a well by means of a loaded lever. Wright comments upon the drawing thus: 'It may be remarked that this appears to have been the common machinery of the draw well among our forefathers in the middle ages—a rude lever formed by the attachment of a heavy weight, perhaps at the end of the beam, which was sufficient to raise the other end and thus draw up the bucket'. Wright refers to illustrations of this in manuscripts of various periods, and presents in cut No 57 an excellent drawing from MS Harl 1257 of fourteenth century.

Aldhelm thus mentions the draw well or *puteus* (*De Laudibus Virginum*, Giles, p 142)

Nec putei laticem spernendum ducimus altum
Anthia quem sursum solet exantlare cisternis

59 1 *ānfēte* The word is a nonce-usage, but the riddle subjects in 33 6, 81 3, 93 25, have also one foot

59 2 *Wīde ne fēreð* Cf 4 71, wīde fēre, 95 3, fēre (MS *fereð*) wīde

59 3 Cf 32^a, nō hwæpre fīeogan mæg nē fela gongan

59 4 *þurh scīrne dæg* Cf *Met* 20 229, þurh þā scīran neaht

59 5^a *naca nægledbord* Cf *Gen* 1418-1419, nægled bord, |faer sēleste, *Brun* 53, nægledcnearrum

59 6^b *monegum tīdum* So *Gu* 89 Cf 40 2, miclum tīdum

59 9^a *īsernes dæl*. Cf 56 4^b, seolfres dæl

59 13-14 The spirit of *comitatus* in the *Riddles* has been discussed in the Introduction ('Form and Structure')

RIDDLE 60

This riddle of the 'Chalice' or 'Communion Cup' has already been discussed in connection with its fellow, 49, the 'Paten'. Dietrich (XII, 235, note) thus analyzes the poem: 'Als kelch ist der goldene reif (v 1, *hring*, 5, *wriþan*) bezeichnet theils durch die benennung Heliand der guthandelnden (v 7) die er von dem betenden (priester, v 3-5) erhält, indem die ubelhandelnden von seiner gemeinschaft ausgeschlossen sind, theils durch das geheimnisvolle aber den einsichtigen (v 2, 9, 10) verständliche sprechen seiner wunden (v 11, 16) d h des fur die menschen vergossnen blutes des heilandes, welches er darstellt und nach den fruh im mittelalter gehenden geschichten von wunderbarer verwandlung, im weine enthält. Was sie sprechen, indem der kelch, noch nicht der gemeinde

entzogen, von den handen der mænn gedreht und gewendet wird (v 18), das ist die mænnung zur gegenhebe und dankbarkeit gegen den erlosei den des edelen godes zeichen (7-10) veigegenwartigt,' etc

60¹ Cf 56¹, 1c seah in healle — **hring** See 60 6, 17, 49 1, 8

60^{2b} **mōdum glēawe** So *Az* 190 Cf *Gen* 2373, glēaw on mōde, *Sal* 439, mōdes glēaw

60³ **ferþpum frōde** Cf 27²¹, ferþe þy frōðran, *Exod* 355, *Wand* 90, *El* 463, *Jul* 553, on ferðe frōd, *El* 1164, frōdne on ferhðe For the construction with *bæd*, see Shipley, p 26

60^{4a} **God nergende** Cf *Chr* 361, nergende God

60^{5b} **word æfter cwæð** So *Beow* 315

60⁹ **in ðagna gesihð.** Cf *And* 30, ðagna gesihð, *Wond* 66, ðagna gesihð, *Chr* 1113, fore ðagna gesyhð (Herzfeld, p 18)

60¹¹⁻¹² In favor of the reading that I have adopted in the text these arguments may be offered *Onð Dryhtnes dolg dōn* (MS *dryht dolgdon*) is supported by *Chr* 1205-1206, *Dryhtnes dolg*, and by a similar reading in MS 85 2, *driht* for *drihten* (see note) The transference of *dōn* to the second half line completes the otherwise defective *swā þas bæges* No fault can be found with the line as emended, *onð dryhtnes dolg, dōn swā þas bæges* This readjustment involves in the next line the change of MS *ne mæg þære bēne*, a very faulty half line, to *ne þære bēne mæg*, for the sake of the alliteration These slight changes not only greatly improve the meter and sense of the passage, but supply the two gaps in the Grem Wulker text We may now render 60 7-12 as follows 'Brightly into his mind the dumb thing (the Chalice) brought the name of the Lord, and into his eyesight, if he was able to perceive the token of the very noble gold and the wounds of the Lord, (and) do just as the wounds of the ring proclaimed'

60¹³ **ungefullodre** Grem, *Dicht*, *Spr* II, 621, renders 'unerfüllt,' and B T, p 1107, 'unfulfilled' I accept this translation, for three reasons (1) it retains the case of the MS reading, *ungafullodre*, (2) it is justified by the meaning of *gefullian*, 'to become full, perfect,' in *Bl Hom* 191, 23, (3) it is demanded by the sense of the absolute construction (ll 12-14) 'The prayer of any man being unfulfilled, his spirit can not attain to (seek) God's city,' etc This seems to be far better both in form and sense than Cosijn's *ungefullodra* 'of the unbaptized,' which, though a common word, departs from the MS, and is not in accord with the construction or meaning of the passage

60¹⁵⁻¹⁶ Compare the closing formula of *Rid* 44

60¹⁸ **wloncra folmum** This recalls 31 5-6, where the Cross (or the Water?) is passed from hand to hand by the proud

RIDDLE 61

Dietrich (XI, 452) has indicated by parallel columns the close correspondence between this 'Reed' problem and the *Arundo* enigma of Symphosius (No 2)

Dulcis amica dei, ripae vicina profundae (61 1-2),
 Suave canens Musis (61 8-10), nigro perfusa colore
 Nuntia sum linguae, digitis stipata (Riese, signata) magistris (61 14-17)

Dietrich errs, however (p 477), in limiting the two riddles to the 'Reed pipe' (*hwistle*). As Muller, *CP*, p 18, and Prehn (pp 236-238) have pointed out, the last half of the Latin enigma and the last lines of the Anglo Saxon doubtless refer to the Pen ('calamus' or *hræodwrit*). Brooke (*EE Lit*, p 135) in his spurious translation of the major portion of *Rid* 61, confines its application to 'Reed flute', and Padelford, who quotes the riddle in full (*O E Musical Terms*, pp 51-52), is evidently of the same mind. The Symphosius enigma is popular in literary history, and the *Kunstzinsel* in various languages invite comparison with our version (*MLN* XVIII, 98-99). An incorrect Latin text of the riddle is crudely rendered into fifteenth century German in the *Vollsbuch* version of the Apollonius of Tyre story (Schroter, *Mitth der deutschen Gesellsch zur Erforschung vaterl Sprache*, etc, V, 1872, II, 66, cf Weismann, *Alexander*, Frankfurt, 1850, I, 80). In the sixteenth century Thyestesius Consentinus (Reusner I, 311) develops the Symphosius puzzle into a long winded problem 'Fluminis undisonas ripas praetextit arundo' etc. It appears a hundred years later in an elaborately descriptive sixteen line French version (Menestrier, *La Philosophie des Images Émigmatiques*, Lyon, 1694, p 241).

Je suis de divers lieux, je nais dans les forêts,
Tantôt près des ruisseaux, tantôt près des marais

Other explanations of our problem overlook completely its origin and analogues. Morley (*English Writers* II, 38) suggested 'A letter beam cut from the stump of an old jetty'. Trautmann (*Anglia*, Bb V, 50, Padelford, p 53) offers without discussion the answer 'Runenstab'. Blackburn, whose solution of *Rid* 31, *Bām*, has already been presented, advanced the theory (*Journ Germ Philology* III, 1 f) that *Rid* 61 is not a riddle at all, but should be united with the poem that follows in the MS, f 123 a, *The Husband's Message*, into a lyric, *A Love-Letter*. This view he seeks to sustain by translation and by dovetailing of parts. That *Rid* 61 was ever classed among the *Riddles* was due, Blackburn believes, to a mistake of the Exeter Book scribe. 'He copied here from a manuscript in which the riddle (31 b) had been joined to the poem (61) on the supposition that it belonged with it, and in its solution is found an explanation of the mistake of some former scribe'. Cook and Tinker (*Translations from O E Poetry*, pp 61-63) follow Blackburn's arrangement. The theory is pretty and ingenious, but it calmly ignores the very real relation between *Rid* 61 and Symphosius.

As Padelford points out (p 82), the pipe or whistle is mentioned more than once in the Anglo Saxon glosses. *Ælfric, Gloss*, WW 311, 22, *pipe oððe hwistle*, 'musa', 311, 27, *hwistle*, 'fistula', WW 268, 20, 352, 22, *wistle*, 'avena', 406, 23, 519, 15, *wistle*, 'fistula'. *Pipere oððe hwistlere* glosses 'tibicen' in *Ælfric's Grammar*, 40, 8, and elsewhere, and *ræodpipere* appears as a gloss to 'auledus' (WW 190, 7). The fistula—the true Latin equivalent of the reed pipe and the Greek *σφύριξ* (see *Harper's Latin Dict*, s v *fistula*, for many classical references to the reed, both as pipe and as pen)—is included among the musical instruments copied by Strutt (*Horda*, pl xxi, 1) and Westwood (*Facsimiles*, pl lvi) from MS Cott Tib C VI, and the Boulogne Psalter, f 2.

61 1-7 Brooke (*E E Lit*, p 135) notes 'The sixty first riddle tells of a desert place by the shore, traversed by a channel up which the tide flowed, and where the reeds grew,' etc Brooke compares with this the scenery of *Rid* 23 As I have pointed out above, there is no doubt that the poet has in mind the 'ripae vicina profundae' of Symphosius 21, although he wisely omits the reference to Pan in 'dulcis amica dei' We may find a parallel in Shelley's *Euganean Hills*

Where a few gray rushes stand,
Boundaries of the sea and land

Such beds of reeds as are here described are mentioned more than once by Anglo Saxon writers (B T, s v *hrēodbedd*) *Guthlac*, 9, Godwin, 50, 15, *Ðā wæs ðær on middan ðām mere sum hrēodbedd*, *Exodus* 11, 3, *Hēo āsette hyne on ānum hrēodbedde be þæs flōdes ofie*

61 1 *sāwealle neāh* So *Beow* 1925

61 2 *æt merefarope* Grein renders well, *Dicht*, 'an des Oceans Wellenschlag' See Krapp's discussion of *farop* and *warop* (*Mod Phil* II, 405-406)

61 3 *frumstapole fæst* The phrase is suitable only to reeds or plants, cf *Gu* 1248-1249, *stapelum fæste wyrta geblōwene* See *Rid* 35 8, 71 2-3 — *fēa ænig* Cf *Gen* 2134, *fēa āne*, *Ps* 104 11, *fēawe ænige*

61 6 *ƿð sīo brūne* Cf *Met* 26 29-30, *sīo brūne | ƿð*, *And* 519, *brūne ƿða*

61 9-10 Much of the secular music of Old English times is associated with the beer hall, as Padelford has pointed out (pp 10-12) See the Bagpipe's part at the feast in *Rid* 32 11-12 In an illustration in MS Harl 603 (Wright, *Domestic Manners*, p 34), the cup bearer serves the guests with wine, while minstrels make merry with harp and pipe To cite but one of many examples from the poetry, this accords with the lines in the *Fates of Men*, 77 f

Sum sceal on hearpe
hælepum cwēman, blissan æt bēore
bencsittendrum, þær biþ drincendra
drēām se micla

Music and feasting are closely associated in Bede's story of Cædmon's life at Whitby (*Ecccl Hist* iv, 24) 'In gebēorscipe, þonne þær wæs blisse intinga gedē med, þæt hēo ealle scealden þurh endebyrdnesse be hearpan singan' These entertainments led to such excesses that the *Canons* of Edgar, 58, at the time of the monastic revival, forbid priests to be ale poets (*ealu scop*) and Wulfstan thunders against the beer-halls with their harps and pipes and merriment (*Hom* 46, 16) 'Hearpe and pipe and mistlice gliggamen drēmað ēow on bēorsele'

61 10 *wordum wrīxlan* So *Beow* 875, *Soul* 117, cf *Mod* 16, *wordum wrīxlað*

61 10-17 The 'nigro perfusa colore' and the 'nuntia linguae' of Symphosius certainly suggest a pen, and in the last lines of the Anglo Saxon the riddler has evidently in mind, not music, as Brooke supposed, but written speech (l 15 b, *æ1 endspræce*), which is hidden from all but the pen and his master It is this reference to a letter that misled Trautmann and Blackburn

61 12-14 These lines, which describe the shaping of the 'calamus,' may have arisen from a misunderstanding of the 'digitis stipata (signata) magistrī' of

Symphosius, compare *sēo swīpre hond | eorles ingeþonc*, etc. The lines have not a little in common with *Rid* 275f

Wattenbach, *Schriftwesen*, p 189, cites Isidore, *Origines* vi, 13 'Instrumenta scribæ calamus et penna. Ex his enim verba paginis infiguntur, sed calamus arboris est, penna avis,' etc. So we are told by the letters in the gloss (MS Royal 12, C XXIII) to the *incerta matre* of Aldhelm's 'Alphabet' enigma, iv, 15 (Wright, *Satirical Poets* II, 549) 'Ignoramus utrum cum penna corvina vel anserina sive, calamo perscriptæ simus' Three kinds of pens were thus known to the Anglo Saxon the raven quill, the goose quill, and the reed. The first of these is described in the striking penphrase of *Rid* 93 26-28 (see notes), it is doubtless the second that is alluded to by the riddlers of 277f and 524, while the reed pen (*hræodwrit*) is the subject of the last lines of *Rid* 61. Westwood, p 35, pl xiii, notes that the figure of St Matthew in the Lindisfarne Gospels, Cott Nero D IV, is writing with a reed pen.

61 12 *seaxes ord* Cf 776, *seaxes orde*, 276, *Chr* 1140, *seaxes ecg*. See 93 15-18 — *sēo swīpre hond*. See *Spr* II, 511

61 14 *þingum*. Gien renders, *Dicht*, 'zu den Dingen', and *Spr* II, 593, 'potenter, violenter (?)', while Sweet and B-T suggest 'purposely'. The inst thus employed is a nonce usage.

61 16 *ābēodan bealdlice*. Cf *Har* 56, *ābēad bealdlice*. Only in this *Riddle* passage is this verb found with the *wip* construction instead of the dative.

RIDDLE 62

The subject of this riddle according to Dietrich (XI, 477) is 'Shirt', according to Trautmann (*Anglia*, Bb V, 50), 'Shirt of Mail'. Trautmann is perhaps attracted by the picture of the early Englishwoman arming her lord for battle, but the tone of this poem, despite the blending of dignity with its dirt, hardly seems to warrant such a conception. *Cyrtel* or *Hragl* seems to me to fit all the conditions of the problem (*infra*). No Latin sources or analogues have been discovered, and the 'Shirt' riddles of *Strassburg Rb*, No 181, and the *Recueil des Énigmes de ce Temps*, Rouen, 1673, II, 77, are like the Anglo Saxon one only in prurency.

62 2 *on earce*. This is a reference to the *hragl-cyst*, 'clothes chest' (Thorpe, *Diplomatarium*, 538, 20).

62 4 *holdum þeodne*. Roeder, *Die Familie bei den Angelsachsen*, p 110, cites this passage as proof 'dass man die eheliche Gemeinschaft als ein Komitats-verhältniss ansieht'. Other evidence of this conception of the marriage relation is not wanting. 'Der Mann erscheint als der Herr und Gebieter der Frau. Gen 2225 nennt Sarah ihren Gatten *drihten mīn*, oder er heisst ihr *man drihten*, 2242, 2729 *frāa drihten*, ebenfalls von Abraham 2783 apostrophiert ihn Sarah *mīn swāes frāa*'. See also *Beow* 1170, *frēo drihten mīn* (Wealhtheow to Hrothgar). Lawrence, *Mod Phil* V, 395, cites these passages to sustain the wifely relation of *The Banished Wife's Lament*.

62 5-6 Dietrich thus comments (XI, 477) 'Wer es anzieht steckt ihm dem umgekehrten den kopf ins inneie, denn es wurde nicht von unten sondern von

oben her angezogen, durch die kopföffnung, die daher mhd *houbetloch*, bei den Norwegern und Islandern *hofuðsmá* (hauptschmiede) hieß' So Strutt points out, *Horda*, p 46, that 'the close coat [*cyrtel*] of the soldiers and common people, which reached only to the knee, appears from the form of it (pl xv, 7, 8, Cott Claud B IV) to have been put over the head like a shirt' The subject of our riddle is perhaps the *cyrtel*—the *hrægl* of the other obscene riddles, 45 4, 55 4, 63 6 *Cyrtel oððe hrægl* is the Landisfarna equivalent of *Mat* v, 40, 'tunicam' *Hægl* is also used of the robe of women (*Rid* 46 4, *Ælfred's Laws*, Introduction, 11, § 18, Schmid, pp 58, 80), and in *Beowulf* is a synonym for *byrne*, 'the mail coat' (Lehmann, *Brunne und Helm*, p 13)

62 6 on nearo fēgde Cf 26 9, fēgeð mec on fæsten, 63 8, on nearo nāthwær In all three places is the same coarse suggestion

62 7 Gif ellen dohte This is a common formula which is discussed at length by Krapp in his note to *And* 458-460 Cf *Gen* 1287-1288, Drihten wiste | þæt þæs æðelinges ellen dohte, *Rid* 73 9, gif his ellen dēah, *Beow* 573, þonne his ellen dēah, *And* 460, gif his ellen dēah, etc It is the Old English version of the formula 'Fortune favours the brave,' which Cook derives from Latin literature (*M L N* VIII, 59)

62 8 mec frætweðne Holthausen, *Bb* IX, 358, would retain MS *mec frætweðne* instead of Edd *frætweðe*, but he does not explain how he would adapt this to the context The omission of *þe* makes the construction clear

62 8-9 Dietrich notes (XI, 477) 'Das rauhe was es beim erwachsenen fullen soll, ist der haarwuchs' The *cyrtel* was often worn next to the skin, as, in many cases, it was the only garment, cf *Ælfred's Laws*, 36 (Schmid, p 62) 'Gif mon næbbe būton anfeald hrægl hine mid tō wrēonne oððe tō werianne,' etc

62 9 rūwes nāthwæt Cf 26 5, neoþan rūh nāthwær, 55 3, stipes nāthwæt The obscene implication is obvious — *Ræd hwæt ic mæne* Cf *Sal* 236, *Saga* hwæt ic mæne The *Salomon* passage has other traits of a riddle besides this closing formula

RIDDLE 68

Dietrich's first suggestion, 'Bohrer' (XI, 478), fits the query at every point save one it is hard and sharp, strong of entrance, swift in faring, clears a way for itself, it is urged on from behind, it is sometimes drawn out hot from the hole, and sometimes fares again into the narrow place But how to explain *wade under wambe* (3 a), which hardly seems suited to 'Boier' or 'Gimlet,' unless the tapping of a cask or like work be described? Later 'Bohier' riddles (cf *Strassburg Rb*, 170) are of a different sort Yet, doubtful as it is, this answer, which is favored by Muller, *C P*, p 18, seems to me far less forced than Dietrich's other answer, 'Foot and Shoe' (XI, 478), which sadly wrenches the meaning of the problem Better than either of these is Trautmann's 'Brandpfeil' (*Angla*, *Bb* V, 50), if by this he means the ordinary 'Poker' or 'Fire rod' This 'fares under the belly' (of the oven), and, held by the man's garment (on account of the heat), is pushed violently into the fire, and is drawn out 'hot from the hole', this satisfies all the other demands of the riddle The *Gerifu* list (*Angla* IX, 263, 265)

mentions the *fȳrtange*, 'tongs,' the *ofnraçe*, 'oven rake,' and the *brandw en*, 'and iron' or 'fire dog', and there were doubtless other implements of hearth and oven

63 1^b **hingonges strong** The MS *ingonges* seems better suited to the sense of the passage, but *hingonges* is demanded by the alliteration It is thus equated with *forðsīpes from* (1 2)

63 2^a **forðsīpes from** Cf *H M* 41, *forðsīpes georn* For the construction of *from* with *gen*, see 73 27, *fēringe from*, *And* 234, *gūðe fram* (Krapp's note)

63 3-4 Cf *Dream*, 88-89, *æ1þan ic him lifes weg | rihtne gerȳmde reordberendum* See also 54 8-10

63 5, 6 In *þȳð* and *ēȳhð*, as in 64 2, 5, 6, *onþēon*, *bēop*, *þȳð*, the meter demands uncontracted forms instead of the contracted For other examples see Madert, p 53, and my Introduction

63 8 **on nearo** Cf 62 6

63 9 **sūperne secg** In the *Atlakviða*, § 2, the same phrase, *seggr inn suðr qni*, is applied to *Knefrúðr*, the messenger of Attila Cleasby Vigfusson, s v *suðr-maðr*, *Suðrriki*, points out that the word is used by the Scandinavians of Germans, indeed of all people of central and southern Europe In Old English, on the other hand, the epithet is coupled with a spear or javelin cast by a Norse sea warrior (*særrinc*) at Byrhtnoth in the *Battle of Maldon*, l 134, *sūperne gā*, but is not 'from the south' merely direction? Though in the *Glosses* and *Leechdoms* the word may indicate plants and medicines from the south of Europe (B-T, s v), I doubt if it carries any other idea here than that of 'foreign' As the actor in one of the obscene iiddles, 'the southern man' is obviously in the same class as 'the dark-haired Welsh,' the churls and esnes, often people of un-English origin, who figure in these folk-products There seems no reason to suppose that the word is used, like Chaucer's 'Southern man' (*Canterbury Tales* I, 42) and the later 'Southron,' of a South Englander Perhaps some personal or topical reference is intended, in which case we might as profitably seek the identity of 'the man from the South' who burns his mouth with cold porridge in the nursery rhyme

RIDDLE 64

As Dietrich points out (XI, 478), this 'Beaker' riddle has much in common with Aldhelm's enigma (vi, 9) *De Calice Vitreo* Unlike the Latin writer, the Anglo-Saxon says nothing of the origin and little of the appearance (3a) of the Beaker But in both poems the drinking vessel is a woman who yields readily to caresses, compare with 64 4-7 Aldhelm vi, 9 5-9

Nempe volunt plures collum confringere dextra,
Et pulchræ digitis lubricum comprehendere corpus,
Sed mentes muto dum labris oscula trado
Dulcia compressis impendens bacchia buccis,
Atque pedum gressus titubantes sterno ruina

The overthrow that follows kisses of the wine cup is perhaps the theme of the fragmentary close of the Exeter Book poem

As I have already shown, *Holme Riddles* (No 128) offers a modern treatment of the same motive

Q As I was walking late at night, I through a window chanced to spy a gallant with his hearts delight, he knew not that I was so nigh — he kissed her & close did sit to little pretty wanton Gill until he did her favour get & likewise did obtaine his wille

A A yong man in a tavern drinking a Gill of sack to chear up his spirits & so obtained his will

Trautmann ignores completely the history of the riddle in his answer, 'Flute'

Scherer, *Kleine Schriften*, Berlin, 1893, II, 9 (cited by Roeder, *Die Familie bei den Angelsachsen*, Halle, 1899, p 122) says of this riddle 'Die einzige Liebeszene in der alten angelsächsischen Poesie aus der wir sonst vieles lernen ist dem Lateinischen nachgebildet und sie schildert — auch nur indirekt — sinnlichen Genuss' The problem has too much in common with the other *double entente* riddles of the collection to merit this comment

Dietrich (1 c) points out that while *cēac* and *sīeap*, two common words for 'beaker,' are masculine, *būne* is feminine and therefore suited to the gender of the riddle But in the *Riddles* little stress is laid upon grammatical gender (*supra*)

Akerman, *Remains of Pagan Saxondom*, p 51, and De Baye, *The Industrial Arts of the Anglo Saxons*, pp 106 f, have discussed at length the glass beakers of the Anglo Saxon I note in the Gibbs collection of the British Museum two from Faversham in Kent, which resemble closely those in Akerman's plates One is light green, the other olive, and both are ornamented by rude jagged bands running from near the mouth to the bottom, where they converge They are footless, and, like the horns (whose shape is copied by other glass vessels), they must have been emptied before being relaid upon the table In outline the grave finds resemble the illustrations of cups in the manuscripts (Claudius B IV, ff 63 r, 102 v, Tib B V, Strutt, *Horda*, pl x), and accord with the description in *Beow* 495, hroden ealowæge, 2253-2254, fæted wæge, | dryncfæt dēore As Sharon Turner points out, *Hist of Anglo-Saxons* VII, chap vi, the precious metals were used constantly for basins and beakers, and the wills often bequeath cups of gold, silver, and silver gilt [64 3, glæd mid golde] See also Brincker, *Germ Altertumer in Judith*, 1898, p 21

64 1 *secga seledrēame* Cf *And* 1656, *secga seledrēam*

64 3 *glæd mid golde* Cf *Sal* 488, *golde glædra — þær guman drincað*. Cf 68 17, *golde gegierwed, þær guman druncan*, 56 1, 57 11, *þær hæleð druncan*, 15 12, *þær weras drincað*, 21 12, *þær h̄y meodu drincað*

64 4 *cofan* Sievers (*PBB* X, 497) cites many examples from the poetry to support his rejection of a long root syllable in this word *And* 1006, in *þam morðorcofan*, *El* 833, in *þeostorcofan*, etc The present instance argues for a long syllable, but verses of form $\underline{\text{L}} \times \times \times$ | $\text{U} \times$ are rather frequent in the *Riddles* (ib, p 454) — *cysseð mūpe* So it is said of the Horn, 15 3, *hwilum weras cysseð*, see also 31 6 Other Latin riddles besides that of Aldhelm (cited *supra*) allude to the kiss of the wine cup Lorsch 5 5, 'Dulcia quin bibulis tradunt et bassia buccis', MS Bern 611, 6 6 (*Anth Lat* I, 353), 'Et amica libens oscula porngo cunctis'

64 5 *tillie esne* So 55 8

64 7 *wyrceð his willan* Cf 55 6, *worhte his willan*

RIDDLE 65

Dietrich (XI, 479-480) combines the thirteen runes W I B E H A þ E F A (the reading of Th, Gn, for Æ) Æ A S P into P Ē A B Ē A H S W I F E D (for þ) A, 'Ring tailed peacock', and refers to Aldhelm's 'Pavo' enigma (1, 16), 'Pulcher et excellens specie, mirandus in orbe' But Hicketier (*Anglia*, X, 597) has pointed out many objections to this unhappy solution the change of þ to D in l 4 is opposed by the alliteration, the form *swifeda* is not only a hapax legomenon, but an incredible coinage, all predicates and attributes of the riddle are left unexplained, and *sylfes þæs folces* is totally disregarded, finally, the same sound *ēa* in *pēa* and *bēah* can hardly be represented in one case by the rune Æ, in the other by two runes E and A To Dietrich's solution Sievers (*Anglia* XIII, 19, note) objects on phonetic grounds 'Eine form *bēah* mit dem spaten ausl *h* für *g* und ohne palatalumlaut ist ausserdem für die mundart der ratsel undenkbar, das wort hatte in deren orthographie nach massgabe aller ältesten angl texte als *bæg* zu erscheinen Und wie wäre die vertauschung der *d* rune mit *þ* zu erklären?' Even less credible is Grein's learned solution (*German* X, 309) 'Aspþ(d)e ūv(f) = *Aspis* et hic vultur (bubo = ūf) = schlangenfressend Raubvogel'

In his answer, Hicketier has solved the problem He marks that each group of runes is used to signify the word which it spells in part Wlcg, BEorn, HA(o)foc, þEgn, FAlca and ĒA, SPearhafuc The first four words give no trouble and are supported by the problem's companion piece, *Rid* 20 *Fa(a)lca*, which he does not find elsewhere in Anglo Saxon, Hicketier supports by reference to O H G *falko* (cf Baist, *Hauptz* Zs XXVII, 65), and to such a compound as *Westerfalca* (Thorpe, *Anglo Saxon Chronicle* I, 30 b) ĒA, 'water,' which is presented by a single rune, is in keeping with the context *SPearhafuc*, Hicketier points out, is a very common word, and is not unnaturally suggested by its synonyms, *Hafoc* and *Falca*

Trautmann (*Bb* V, 50, *Kynewulf*, 46) follows Hicketier in part, but suggests for the later words *þegnas* or *þōwas*, *hafoc*, *earh*, *speru* As he offers no explanation of these forms, it is necessary to supply his reasons His objection to *falca* probably rests upon the non appearance of the word elsewhere, but this word is supported not only by the arguments of Hicketier (*supra*) but by the runes F and A, and by the demands of the alliteration in 65; So there is really no warrant for Trautmann's *hafoc* His plural *þegnas* or *þōwas* is probably suggested by 65 6, *folces*, but it is open to the very strong objection that since in our riddle's mate, 20 4-5, *hildebrýþe* is in apposition with the singular *mon* (N O M), it seems reasonable to infer the same relation between *brýþa dæl* and a singular (doubtless *þegn*) here And, again, it seems highly improbable that the letters are intended to represent other than uninflected forms of words I therefore prefer Hicketier's *þegn* to Trautmann's *þegnas* Trautmann's *earh* and *speru* seem to me very happy suggestions Not only are they supported by all the arguments for *gār* in *Rid* 20, but by their appearance in apposition elsewhere in the poetry *Sal* 128-129, *scearp speru*, [atole earhfare, *And* 1330-1331, *gāres ord, earh ättre gemæl* But the sing *speru* seems to me preferable to *speru* (*supra*) 'The hawk flew above the spear carried by the *beorn* or *þegn*' *Sylfes þæs folces* refers to the horseman, his

steed, and his attendant (*begn*), — Barnouw says, p 216, 'die sechs mit runen genannten wesen'

65¹ Cf 20 1-3, 75¹

65² on *sīþe* Cf 20 8-9, *fōr sīþfæt*

65³ *hæbbendes hyht* Cf 95 5, *hīþendra hyht*

65⁴ *þE(gn)* In this place, the *þE(gn)* seems to be the attendant of the *BE(on)*. That the word is early applied to 'servant,' the many references in Schmid, *Gesetze*, 'Glossar,' pp 664 f, and B T, p 1043, show. Indeed in *Matt* xxiv, 46, 'servus,' Lind reads *þegn*, where Rush *esne*, and West Saxon *þēow*. It is difficult to determine the meaning elsewhere in the *Riddles*, but *þegn* is opposed to *esne* 55 7. Holthausen *Bb* IX, 358, notes that if Assmann's reading *þ* for *þ* be accepted as that of the MS, the two runes W and E indicate *wes*, 'man', but the alliteration is clearly against this.

65⁵ *EA(rh)* This reading is supported by the context, by the natural apposition of *EA(rh)* and *SP(ere)*, and finally by the evidence of *Rid* 20, with its *wī[g]ār* equivalent. A West Saxon worker has therefore been busy among these runes, as in *Rid* 43 (see Introduction), since the Northern form is surely not *earh*, compare *Leid Rid* 13, *ængfæræ*.

65⁶ Hicketier points out the irregularity of *sylfes bæc folces*. Either simply *bæc* or *bæc sylfan* is in better accord with idiom (see Barnouw, p 216).

RIDDLE 66

The source of this 'Onion' riddle has already been considered by me under *Rid* 26. Its final motif, 'the biter bitten,' is found in Symphosius, 44

Mordeo mordentes, ultro non mordeo quemquam,
Sed sunt mordentem multi mordere parati
Nemo timet morsum, dentes quia non habet ullos

The bite of the Onion is a commonplace of *Volksratsel* (Renk, *Zs d Vf Vh* V, 109, Wossidlo, No 190, Petsch, p 96). And the motif has been transferred to other themes, MS Bern 611, No 37, 'Pepper', Aldhelm u, 13, 'Nettle'.

The first motif of the riddle — the death and renewed life of its subject — is thus explained by Dietrich (XI, 480) 'Die zwiebeln werden in dem jahre wo sie gesat sind der hauptmasse nach nicht brauchbar, sie müssen in einem zweiten jahre wieder in die erde gelegt werden, um die gehonge grosse zu erlangen, daher hier vom sterben die rede ist und vom wiederkommen aus einem fruheren vorhandensein'. See my notes to *Rid* 26 for verbal parallels between the two problems. *Rid* 66 differs from its predecessor in its freedom from suggestion of obscenity.

66^{3a} *hafað mec on headre* Cf 21 13, *healdeð mec on heapore* (*sword*)

66⁵⁻⁶ Although this is a common motif of riddle poetry (compare the 'Ox' riddle), still these lines are so close to Symphosius 44 as to suggest a literary connection either direct or indirect. The tone of the riddle and its relation to *Rid* 26 put it, however, in the class of popular, rather than of literary problems.

RIDDLE 67

Under *Rid* 41 I have already discussed the origins of *Rid* 67. It owes nothing to Aldhelm's *De Creatura* directly, but is a very free reshaping of some of the material furnished by the second hand (*B*) in 41 82 f — probably an effort of this translator to improve upon his first very slovenly venture. Holthaus, *Anglia* VII, *Anz* 123, believes that *Rid* 67 is written by an imitator of *Rid* 41. 'The theory of identity of authorship leads to a dilemma, in that the poet would neither work over his bad stuff in order simply to give a translation from the Latin, nor is it conceivable that he would recast his good work in bad form.' My theory, as set forth in my notes to *Rid* 41, meets this objection. For the relation of 67 and the fragment 94, see the notes to the later riddle.

67 1-3 The comparatives are consistently feminine, whereas in *Rid* 41 the gender frequently varies. *Frumscæft*, 'creatura,' is, of course, feminine.

67 2 *lēohtrē þonne mona*. In *Rid* 30 3, the Moon is called *lyftfæt lēohilic*.

67 3 *swiftrē þonne sunne*. So of the Sun in 30 11^b, *forð ðnette*. Cf *Met* 29 31, *Sē bið þāne sunnan swiftra* (*evening star*). In the *Prose Edda* (*Gylfa ginning*, § 12), 'the sun speeds at such a rate as if she feared that some one was pursuing her for her destruction.'

67 4 *foldan bearm*. Cf *Beow* 1138, *fæger foldan bearm*, *Gen* 1664, *geond foldan bearm* (MS *bearm*).

67 5 *grēne wongas*. So *Rid* 13 2, *Gen* 1657, cf *Men* 206, *wangas grēne*. See *Rid* 41 51, 83, *þēs wong grēna* — *grundum ic hrīne*. Cf *Rid* 40 10, *ne æfre foldan hrān*.

67 6 Rime in the *Riddles* has been discussed in my notes to *Rid* 29.

67 7 *wuldres ēþel*. So *Gen* 83.

67 8 *ofer engla eard*. Cf *Chr* 646, *engla eard*, *Mod* 74, *on engla eard* — *eorþan gefylle*. Cf *Ps* 64 9, *eorðan þū gefyllest ēceum wæstmum*, *Gen* 1553-1554, *gefylled wearð | eall þēs middangeard monna bearmum*.

RIDDLE 68

This fragment is not printed by Thorpe and Grein, and is therefore not discussed by Dietrich and Prehn. Trautmann, *Anglia*, *Bb* V, 50, suggests 'Bible,' a solution which has much in its favor. 68 1, *þeodcyninges*, points to divine associations, and 68 2, *word galdra*, may well indicate Holy Writ, cf *Mod* 6, *be þām gældre* (The Word), *Rid* 49 7, *guman galdorcwīde* (sacred speech), 68 13, *lēoda lārēow*, the teacher, through whom men live eternally, can only be the Book of Books (cf 27 18 f), and 68 3 *synitt[ro]* suggests sacred wisdom. The adornments of the subject recall those of the Book in *Rid* 27 (cf 68 17, *golde gegierwed*, 27 13, *gierede mec mid golde*). The books in Aldhelm's enigma *De Arca Libraria* (11, 14) are called 'divinis verbis' and 'sacratos biblos'. 68 17^b, *þāi guman druncon*, does not militate against the solution, as a similar phrase is found in the riddle of the 'Cross' (56 1). Other 'Bible' riddles, *Íslenskar Gatur*, 775, 805, 999, and *Strassburg Rb*, 43-50, have little in common with this problem.

68 1 *þeodcyninges*. Only once elsewhere (*Soul*, *Verc*, 12) is *þeodcynung* applied to God, and in that place the Exeter text reads *ēce dryhten*.

68 8 *nænne mūð hafað* In 40 12 the Moon(?) has no mouth, *ne mūð hafað*, and in 61 9 the Flute is 'mouthless'

68 9 *fēt nē f[olme]* Cf 28 15, *fōta nē folma*, 32 7, *fēt ond folme*, 40 10, *fōt nē folm*, *Beow* 745, *fēt ond folma*

68 10 *welan oft sacað* The Bible often 'chides' or 'contends against' worldly wealth Ps lxi, 10, lxxiii, 12, Prov xxiii, 5, Jer ix, 23, Matt xiii, 22, Mark iv, 19, Luke viii, 14, etc

68 14 [*āwa tō*] *ealdre* This reading of Holthausen, *Angla* XXIV, 264, is sustained by many instances of the phrase in the poetry (*Spr* I, 46)

68 15 *penden menn būgað* Cf *Ph* 157-158, *þær nō men būgað | eard ond ēþel*

68 16 *eorþan scēatas* So *Gen* 2206, *Seaf* 61, *And* 332, cf *Beow* 752, *eorþan scēata*

68 17 *golde gegierwed* Cf *Beow* 553, *golde gegyrwed*, *Beow* 1029, 2193, *golde gegyrede*, *Dream*, 16, *gegyred mid golde*, *Met* 25 6, *golde gegerede* See also *Rid* 27 13, cited *supra* — *þær guman druncon* Cf 64 3 (note)

68 18 *since ond seolfre* So 21 10, *Dan* 60 Cf the description of the Lindis farne MS of the Gospels (Skeat, *John*, p 188) 'Billfrō se oncræ hē gesmōðade ƿā gehrīno ƿā ƿe ūtan on sint ond hit gehrīnade mīð golde ond mid gimumm æc mīð suulfre ofergyldeð fāconlēas feh' See note to 27 11^b-14

For closing formula, compare 33 13, 73 20

RIDDLE 69

After 69 2 is a sign of closing, so Thorpe prints 69 3 as a separate riddle Trautmann, *Bb* V, 50, follows Thorpe's division The first two lines, which correspond to *Rid* 37 1-2 and constitute an opening formula, certainly seem not only superfluous but misleading here, and yet we can neither discard them nor give them a separate place Grein, who takes the three lines together, suggests (*Bibl* II, 410) 'Winter,' and Dietrich (XI, 480) 'Ice' Though Dietrich is certainly right, 69 3 has nothing in common with *Rid* 34, 'Iceberg' Dietrich thinks that the riddle may once have been longer, but the single line is, as an enigma, admirably complete

69 3 Compare the description of the freezing of the water in *And* 1260-1262

clang wāteres þrym
ofer ēastrēamas, Is brycgade
blæce brimrāde

Cf *Gn Ex* 72-73, Forst sceal frēosan, Is brycgian The meter establishes, beyond doubt, *on wēge* (<*wāge*), 'in the water', cf 34 1, *æfter wēge* ('Ice' riddle) The double meaning of *wēg* thus serves the riddler's turn

RIDDLE 70

Dietrich's answer, 'Shawm,' the 'fistula pastoralis' or Shepherd's Pipe (XI, 480), is accepted by Padelford, *Old English Musical Terms*, p 53 'Singeð þurh sidan' refers to the holes for fingering, *se swōra wōh | orþoncum geworht*, to the fancifully carved neck and mouthpiece ['wry-necked fife'], *eaxe twā*, to the protrusion of the body beyond the neck' Dietrich describes the instrument (XI, 480) 'Die

schalmei der hirten mit zwei seitenklappen, dem hautboi ähnlich [*eaxle*], versehen und mit einem gebogenem mundstuck besetzt, welches ich selbst an hirtenfloten gesehen habe' Although the shawm was well known at the time of the Minne singers (Schultz, *Das hofische Leben* I, 434), the name (O F *chalemie*, 'a little pipe made of a reed or of a wheaten or oaten straw' — Skeat, *Etym Dict* s v) does not appear in English until long after the Conquest, and Padelford finds no trace of the instrument in the Anglo Saxon manuscripts cited by Strutt and Westwood. Despite such negative evidence, the thing may have been in use at our early period.

Trautmann offers without explanation (*Anglia*, Bb V, 50) the answer 'Roggenhalm' or 'Kornhalm'.

70 ^{1b} Cf 73 28-29, Wiga sē þe mīne wisan | [sōþe] cunne

70 ² singeð þurh sidan So of the Bagpipe, 32 3, sellic þing singan on ræcede

70 4 on gescyldrum So 41 103 — gesceapo [drēogeð] Grein's addition was doubtless made with his eye on Ph 210, gesceapu drēogeð, Hy 11 7, gesceap drēogeð

RIDDLE 71

Dietrich's answer to this problem (XI, 480), 'Cupping Glass,' is hardly convincing. It is true that 71 3-4, 'the leaving of fire and file,' recalls Aldhelm iv, 8, *Cucuma*, l 7, 'Malleus in primo memet formabat et incus' But this is the only resemblance to the Latin, nor has our problem aught in common with the famous 'Cupping Glass' enigma of the Greeks, cited by Aristotle, *Rhetoric* iii, 2, 12 (Ohlert, p 74) 'I saw a man who on a man had soldered brass by fire,' ἀνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα 71 5-6, wēpēð hwīlum for gripe mīnum fits the given answer well enough, and 1 b, rēade bewāfed may refer to blood, but 1 a, 'property of nch' (cf 6 b), 2 a, 'stiff and steep plain,' and 2 b-3 a, 'station of bright worts,' are fairly remote from the solution. Muller, *C P*, p 18, is certainly right in rejecting the solution 'Cupping Glass' 'Das angelsächsische Rathsel ist zu sehr verstummelt, um auf etwas Bestimmteres als ein geschmiedetes, gefeiltes Werkzeug zu schliessen' The Aldhelm analogue Muller sets aside, as the *De Cucuma* enigma does not treat of a 'Cupping Glass' ('cucurbita'), but of a pot or kettle.

The right answer is one suggested and rejected by Dietrich (XI, 480), a 'Sword' or 'Dagger' *Ice eom rūes æht* (1 a) well applies to a weapon (*Rid* 79, 80 1, 'Horn') *Rēade bewāfed* (1 b), may refer to blood stains ('breached with gore'), but more probably to the gold with which the sword is adorned (*Rid* 21 6-8, 56 14, the gold adornments of the sword, 49 6, rēadan goldes) *Stið ond stēap wong*, *stabol was in þā* | *wyrta wlitetorht* (2-3 a) recalls the home of the mail coat (36 1), *me se wēta wong*, and the flowery meadow of 35 7-8, *þā wlitigan wyrtum fæste on stabokwonge* Cf Aldhelm iv, 10 1, Dagger, 'De terrae gremus formabar primitus arte' *Nū eom wrāþra lāf*, | *fýres ond fēole* (3 b-4 a) can only refer to the sword, as Grein recognized (cf *Spr* II, 152, s v lāf, Keller, *A-S Weapon Names*, p 174) With *fæste genearwad* cf 21 13 *Wire geweorþad* (5 a) exactly fits the interpretation (cf *Rid* 21 32, 'Sword,' wīrum dol, 21 4, wīr ymb þone wægum) *Wēpēð hwīlum* | *for gripe mīnum* (71 5-6^a) refers, of course, to the sword gripe (*Jul* 488) *Sē þe gold wgeð* (71 6^b) is sometimes a periphrasis for the sword itself (*Rid* 21 6, 8, 'Sword,' ic sinc wege gold ofer geardas), but

here it seems to indicate the wounded warrior (*Beow* 1881, gūðinc goldwlonc) Dietrich forces the meaning of *ȝban* (7 a) into 'entleeren (des blutes),' but else where in poetry it is used only in the sense of 'destroy' (*Beow* 421, *Wand* 85), and so it must be defined here, this is well said of the Sword (Aldhelm iv, 10 4) *Hringum gehyrsted* (8 a) accords with the gifts to the Sword (21 23^b, þe mē hringas geaf), and with *Beow* 673, hyisted sweoird. And the fragmentary line (9) *dryhtne mīn* parallels the many allusions to the lord of the Sword in *Rid* 21 Trautmann (*Anglia*, Bb V, 50) offers 'Der Eisenhelm'

71 1-2 Grein and Wulker (Assmann) both put a comma at end of line 1, and regard *wong* as being in apposition with *āht*, and Grein translates (*Dicht*) 'Ich bin eines Reichen Besitz, rot bekleidet, ein starkes steiles Feld' Is it not far better to close line 1 with a period, and to construe *wong* as forming with *stabol* the predicate of a second sentence, 'I was a hard, high field, the station of beautiful plants'? This interpretation is supported by 35 8, *on stabolwonge*, and by the beginning of the 'Mail-coat' riddle, 36 (*supra*), as well as by the context, *rīces āht* refers to no plain, but to the Sword itself, which is the possession of the rich exclusively (see my notes to 21 8, 10)

71 3-4 *wrāþra lāf, | fȳres ond fēole* Cf 6 7, *homera lāfe* (*sworðs*), *Beow* 1033, *fēla lāf* (*sword*)

71 6 Holthausen's inversion of MS *mīnum gȳrpe* prevents the alliteration fall ung upon the second stress of a B type See, however, 91 8

RIDDLE 72

Dietrich (XI, 480) and Prehn (p 243) answer 'Axle and Wheels,' and defend their solution by pointing to the 'quattuor sorores' of Symphosius's 'Rotae' enigma (No 77) But the 'four dear brothers' (5 b-6 a), as Grein pointed out (*Spr* II, 526, s v *iðon*), are 'mamillae vaccae,' and the subject of the riddle is the 'Ox,' an answer supported by Brooke (*E E Lit*, p 136), and by Trautmann (*Anglia*, Bb V, 50) The riddle therefore falls in the same class as *Rid* 13, 39, and has been discussed incidentally under those heads The youth of the Ox, its nourishment, its later wanderings and suffering, and its mute endurance are the present themes

72 1 *lc wæs lȳtel* All 'Bull' and 'Ox' riddles refer to the creature's youth See analogues in my notes to *Rid* 13

72 5 *fēdde mec* Cf 73 1, *mec fēddon*, 77 1, *mec fēdde* The addition of Gn² [*fæggre*] is supported by 54 4, *fēddan fægre*, 51 8, *fēdað hne fægre*

72 5-6 *fēower swāse brōþor* These are 'the four wells' of *Rid* 39 3 (see note) The teats of a cow are 'four brothers' in the Bukowina riddle (Kamdl, *Zs d V f Vh* VIII, 319), and 'four sisters' in the Lithuanian query (Schleicher, p 211)

72 7 *drincan sealde* Cf *Rid* 13 5, *drincan selle*

72 8 *þæh* There is no reason to accept Holthausen's *þāh* (*Bb* IX, 358), *þāh* is the Northern form of West Saxon *þāah* (Sievers, *Gr*⁸, 163, n 1, Madert, p 53) Cf 5 8, *bæg* for *bæg*

72 9-10 These lines do not mean, as Brooke supposed (*E E Lit* p 136), 'I was with the swart herdsman,' but 'I left that (i.e. the milking) to the cow herd'

Brooke adds, 'The swart herdsman is a Welsh slave Swart is the usual epithet of the Welsh as against the fairer Englishman' See my note to 138

72^{9b} *ānforlēt* Grein and Wulkei read *ān forlēt*, and Griem renders (*Dicht*) 'dieses alle uberless', but *ānforlētān*, though not included in Sweet's *Dict*, appears several times in the prose (B T, s v)

72^{10a} *sweartum hyrde* The labors of the ox herd are detailed in Ælfric's *Colloquy*, WW 91 'þænne se yrþlingc ('arator') unscenþ þā oxan ic lāde hig tō lāse and ealle niht ic stande ofer hig waciende for þēofan and eft on ærne mergen ic betæce hig þām yrþlingce wel gefylde and gewæterode' Wulkei points to Bede's account of Cædmon, *Hist Eccl* iv, 24, tō nēata scypene, þāra heord him wæs þære nihte beboden 'Bubulci' is the lemma to *oxenhyrdas* (WW 90, 17, 91, 23, *Haupts Zs* XXXIII, 238) For the rights and duties of ox herd and cow herd, see *Rectitudines Singularum Personarum*, 12, 13, Schmid, p 380

72¹⁰⁻¹¹ Brooke says (*E E Lit*, p 136) 'We are brought into another part of the country, where in *Riddle 72* the Ox speaks and tells how weary he was among the rough paths of the border moorland' Compare the description of *Ūr* in *Run* 4-6

ſ (ūr) byþ ānmōd and oferhyrned,
felafrēcne dēor, feohteþ mid hornum
mære mōrstapa, þæt is mōdig wuht

But the animal of our riddle is thoroughly tamed — certainly not one of the wild cattle that at this day and for centuries afterwards roamed through the forests of England (Bell, *British Quadrupeds*, pp 368 f, Harting, *Extinct British Animals*, pp 213 f)

72¹² The use of oxen for plowing has already been discussed at length in connection with *Rid* 22, 'Plow' Notice the *geukodan oxan* of Ælfric's *Colloquy* (WW 90) The work of the ox among the Anglo Saxons and the other Germanic nations is considered at length by Heyne, *Fünf Bücher* II, 198-208

72¹³ *weorc þrōwade* So *Beow* 1722, cf *Ap* 80, *weorc þrōwegan*

72¹⁴ *earfoða dæl* So *Gen* 180, *Deor*, 30 — *Oft mec isern scōd* For the use of the goad, as illustrated by the *Colloquy* and illuminated MSS, see my notes to the 'Plow' riddle (22) The Smith is a maker of goads as well as of plow shares and coulteris (*Colloquy*), and the *Ger ēfa* mentions the *gādiren* among agricultural implements (§ 15, *Anglia* IX, 263) The pricks of the goad are finely called *ordstape* (72 17)

RIDDLE 73

All authorities agree upon the answer 'Spear' or 'Lance' Like the weapon in *Rid* 54, this has flourished as a tree, the ash, until, subjected to a cruel change of fate, it comes into a murderer's hands, like that, it boasts of its deeds of battle, and vaunts its fame In its description of its origin, the 'Spear' has some faint likeness to Aldhelm vi, 8, 'Sling', and, like this, it delights in battle But the resemblance between the two — Prehn's labored comparison (pp 244-247) to the contrary — seems conditioned by the likeness of topics, and does not preclude complete independence of composition

The closest analogue to our riddle is found in the description of the Ash, both as tree and spear, in *Run* 81

ƿ (æsc) biþ oferhēah, eldum dýre,
 stiþ on stapule, stede rihte hylt,
 ʒēah him feohtan on firas monige

For *æsc* as tree, see my note to *Rid* 43 9, se torhta æsc, and as spear, see *Rid* 23 11, *And* 1099, etc (*Spr* I, 58). As I have noted under *Rid* 54, our query belongs to the same class as the world riddle of Oak Ship (Wossidlo 78), which is based upon the same motives as the description of *Ac*, 'the oak,' in *Run* 77-80 (see note to 56 9).

In Anglo Saxon interments the spears occur in much greater number than any of the other weapons. The cemetery at Little Wilbraham produced 35 spears, but only 4 swords (Neville, *Saxon Obsequies*, 1852, p. 8, Hewett, *Ancient Armor*, 1860, p. 24), and other grave finds yield similar results (Roach Smith, *Cat of A S Antiquities at Faversham*, 1873, pl. xi). The Anglo Saxon spear is represented not only by the heavy weapon for hurling and thrusting, but by the lighter dart for casting only, the *darost*, or *pil* (Keller, p. 21). Spears were used by the early English not only for war but for hunting (see the September illustration in the Anglo-Saxon calendar, Tib B IV, Jul A VI). The weapon consisted of three parts: the spear head, almost lozenge shaped, the shaft, to which the head was attached, and the iron into which the wood of the shaft was fitted. De Baye, *Industrial Arts of Anglo Saxons*, p. 22, notes that the distinctive feature of the Anglo Saxon spear is a rather short socket. It is the ash shaft (cf *Beow* 330, gāias, æscholt ufan græg, *Mald* 310, *Wand* 99, *Rid* 23 11) that speaks in our riddle.

Brooke remarks (*E E Lit*, p. 124, note) 'Gār is the usual word for "spear" — (*gār Dene* = spear Danes). Gār was the javelin, armed with two of which the warrior went into battle, and which he threw over the "shield wall." It was barbed, but the other, shaped like a leaf without a barb, was called the *sper*, the lance, concerning which is Cynewulf's riddle. This was shod on the top of the handle with a heavy metal ball, to give it weight, just as the sword was.' That such a distinction was always felt to exist between *gār* and *sper* is more than doubtful in the light of their identical appearance in the poetry and their common lemmas, 'jaculum,' 'hasta', although it is true that 'telum,' 'pilum,' words for javelin, are frequent synonyms of *gār*. In any case, it is clear that barbed lances were not used as missile weapons, although we occasionally find in Anglo-Saxon graves a missile weapon the two blades of which are not in the same plane (De Baye, p. 22). But *gār* is hardly limited to this missile.

'The Spear mourns that it was taken away from the field (as a sapling of the forest land) where earth and heaven nourished it, that its nature has been changed and forced to bow to the will of a murderer. Yet as it learns to know its master better, it sees that he is no murderer, but one who will fulfill a noble fame. Then the spear changes its thought, and is proud of its small neck and fallow sides, when the glow of sunlight glitters on its point, and the warrior be decks it with joy, and bears it on the war path with a hand of strength upon its shaft and knows its ways in battle' (Brooke, *E E Lit*, p. 124).

73 1-7 Notice the close likeness to the opening lines of *Rid* 54, 'Battering ram' At that place I drew attention to the affinity (pointed out by Cook, *Dream of Rood*, p 1) between our riddle passages and *Dream* 28-30

73 3 *gēarum frōdne* Cf *Ph* 154, *Gen* 2381, *gēarum frōd*, *Ph* 219, *fyrn gēarum fiōd*, *Rid* 54 4, *frōd dagum*, 93 6, *dægīme frōd*

73 3-7 Prehn, p 245, points to Tatwine, 32 1-2, *Sagitta*, 'Armigeros inter Martis me bella subire obvia fata iuvant,' and 34 4, *Phaetrea*, 'Non tamen oblectat nec sponte subire duellum' But there is surely no direct connection between the English and the Latin Cf also *Rid* 24 6, *se waldend, sē mē þæt wīte gescōp*

73 9 *gif his ellen dēag* See my note to 62 7

73 11 *mārþa fremman* Cf *Beow* 2515, *mārðu fremman*, 2135, *mārðo fremede*, 2646, *mārða gefremede*, *Seaf* 84, *mārða gefremedon*

73 19 *heaþosigel* Grein, *Spr* II, 41, and B T, pp 523-524, agree in deriving the first member of the compound from *hēaðu*, 'the sea' The first translates 'sol e mare progrediens,' and the second explains 'The prefix seems to be used from seeing the sun rise over the sea (cf *merecondel*)' Sweet, however, derives from *heaðo*, 'battle,' which is very common as the first member of compounds, and which is well suited not only to the associations of war in the present passage, but to the description of the sun elsewhere in *Riddles* (7 1, 5, 30 9-10) See also Sievers (*PBB* X, 507)

73 21 *on fyrd wigeð*. Cf *Gen* 2044, *on fyrd wegan fealwe linde*

73 22 *on hæfte* After the riddle fashion, the poet is playing upon the double meaning of *hæft*, 'handle' and 'confinement'

73 24 *under brægnlocan* Thorpe suggests, in his note, *h agllocan* for MS *hrægnlocan*, and translates 'among wardrobes' Grein, *Bibl* II, 400, follows the MS, but does not translate (*Dicht*) Dietrich (XI, 482) says 'Wahrscheinlich ist *hrægn* ein körpertheil und sein verschluss das innere des leibes, ich stelle dazu bis auf weiteres das engl *rim*, die hirnhaute' In *Spr* II, 137, Grein proposes *brægnlocan*, which B T renders, p 556, 'that which incloses the brain,' 'the skull', and Sweet, 'the head'

73 26 *frīð hæfde* Cf *Gen* 1299, *frīð habban*, *Gen* 2471, *frīð āgan*

73 27 *Fēringe from* See my note to 63 2^a, *forðsīþes from*

73 28-29 Here is a serious difficulty Shall we place with Thorpe a comma after *wicum*, and refer *wiga* to *hē*, or with Gn, W, a colon, and regard *wiga* as voc with 2 pers imp *saga*? In favor of the first it may be said that the sudden introduction of the third person in line 27 seems to demand an appositional phrase of explanation, in favor of the second, that *wiga sē þe mīne* | *wīsan cunne* may well be a part of the closing formula (cf 68 18-19, 70 1) But neither of these interpretations meets the further difficulty, that in the MS transmission there is no alliteration in line 29 So Herzfeld, p 70, suggests that at least two half-lines have been omitted between *cunne* and *saga* But, as we have seen, there is no lacuna in the MS or gap in the sense To meet metrical demands we might read

Wiga sē þe mīne wīsan

[sōþe] cunne, saga hwæt ic hātte

RIDDLE 74

The subject of *Rid* 74 must satisfy many conditions. The monster must be at once a woman, both old and young, and a handsome man. It must fly with the birds and swim in the flood. It must dive into the water, dead with the fishes, and yet when it steps on the land it must have a living soul. The riddle has troubled scholars sorely. Dietrich admits (XII, 248) that his solution 'Cuttlefish' (XI, 482, compare Aldhelm 1, 18, *Lohgo*) was wide of the mark, but the changes have been rung upon this answer by Prehn and Walz (*Iarvard Studies* V, 266). Muller (*C P*, p. 19) suggests 'Sun,' and points to its different genders in Latin and the Germanic languages. Tiautmann (*Bb* V, 48) proposes 'Water,' and labors over its various forms (*BB* XIX, 202) a spring ('a young woman'), a cake of ice ('a hoary-headed woman'), and snow ('a handsome man'). These identifications he champions by reference to grammatical gender. I have already objected (*M L N* XXI, 103) that mythology thus becomes the creature of declensions, and that water has not a living soul, and have twice presented and defended the solution 'Suen' (*M L N* XVIII, 100, XXI, 103-104). I can do little more than repeat my earlier comments upon the problem. The answer easily meets every demand of the text. The Suen is both aged and young: centuries old, and yet with the face of a girl. It is not only a woman but sometimes a man. To establish the two sexes of our creature, I have already pointed to the male 'Siren' of *Orendel* 94. Philippe of Thaun tells us of the 'Siren' in his *Bestiaire*, l. 683, '*il cante en tempeste*', and in two of Philippe's sources (Mann, *Anglia* IX, 396) we have '*figuram hominis*,' and in a third '*figuram feminis*'. In two Latin riddles of Reusner (I, 177, II, 77) the Siren is not only '*femina*' but '*avis*,' '*piscis*,' and '*scopulus*'. In Greek and Etruscan and Roman art the Sirens were represented as bird-women (Schrader, *Die Sirenen*, Berlin, 1868, pp. 70-112; Harrison, *Myths of the Odyssey*, London, 1882, chap. v, 'Myth of the Sirens'; Baumeister, *Denkmäler des Klassischen Altertums*, Munich, 1888, s. v. 'Seirenen'), but, as Harrison and Baumeister point out, at an early period of the Middle Ages ('vom 7. Jahrhundert ab') the Teutonic conception of a fish-woman or mermaid met and mingled with the classical idea of a bird-maiden. The identity of Siren and Mermaid is seen in many Anglo-Saxon glosses (B. T., s. v. *mere-men*, p. 680). Philippe de Thaun, *Bestiaire*, 664 f., tells us that 'the Siren has the make of a woman down to the waist, and the feet of a falcon, and the tail of a fish'. So the creature is presented in the illustration of the Old High German *Gottweih Physiologus* (Heider, *Physiologus*, Vienna, 1851, p. 10, pl. III). And Laurens Andrewes (*The Babees Book*, *E. E. T. S.* XXXII, 237-238) gives a like account. The combined bird and fish aspects explain 74.3, *fīeah mid fuglum ond on fīode swom*. As no one will doubt the appositeness of the last line of the riddle, there remains to be discussed only 74.4, *dēaf under ȝībe dēad mid fiscum*. Every student of myths knows that 'when Ulysses or the Argonauts had passed in safety, the Sirens threw themselves into the sea, and were transformed into rocks' (Harrison, p. 152, note). In its narrative of these creatures the *Orphica Argonautica*, 1293-1295 (Latin translation of Crinellus, Hermann edition) furnishes apt explanation of our enigmatic lines.

Ab obice saxi

Praecipites sese in pelagus misere profundum,
Sed formam in petras, generosa corpora mutant

That this 'scopulus' phase of the Siren appears in Anglo-Saxon will surprise no one who recalls the persistence of the tradition of the death dive of the Siren in a well known illustration in Heirad von Landsperg's *Hortus Deliciarum*, 1160 A D (Engelhardt, Stuttgart, 1818, cited by Harrison, p. 171). Every condition of *Rid* 74 finds natural explanation in this widely spread myth. The careful review of the history of the 'Siren Mermaid' by W. F. Mustard (*M L N* XXIII, 21-24, January, 1908) confirms me in the above views contributed by me to *M L N* XXI, 103-104, April, 1906. My article, of which Dr Mustard was unaware, furnishes, I think, the desired link between classical and Teutonic superstitions.

74: *feaxhār cwene*. *Feaxhār* occurs only here, but *hār* is often used as an epithet of age (*Spr* II, 14). Hicketier fails completely in his effort to prove (*Anglia* X, 577) that *cwene* is here contrasted as 'meretrix' with *fæmne* ('a bashful girl'). Nothing could be farther from the riddler's meaning.

74:3 *fleah mid fuglum*. Cf. *Rid* 52.4, *fultum fromra, fleag on lyfte* (MS *fuglum fromra fleotgan lyfte*).

74:4 *dēaf under ype*. So 52:5

74:4-5 By his pointing, a colon after *stōp*, Trautmann (*BB* XIX, 201) makes the final clause, *hæfde ferð cwicu*, distinct from the context, but I prefer to regard line 5 as the antithesis of line 4. 'I dove under water, dead with the fishes, and (when) I stepped on the ground, I had a living soul' — *hæfde ferð cwicu*. The reading *ferð* for MS *forð* is sustained by 11:6, *hæfde feorh cwico*, 14:3, *hæfdon feorg cwico*. Cosijn (*PBB* XXIII, 130) finds the same substitution in *Chr* 1320, 1360.

RIDDLE 75

This short runic riddle has in common with *Rid* 20 not only the method of inverting runes, but the phrasing (see 20:1-3 and 65:1). Read backwards, the four runes as restored (see text) spell H U N D, 'dog'. Dietrich, XI, 483, conjectures that this was the introduction to a longer riddle.

75:1-2 Swift dogs were in great demand among the Anglo-Saxons. The hunter tells us, Ælfric's *Colloquy*, WW, 92, 14, *mid swiftrum hundum u betwæc wildēor*, and the fowler (id. 95, 12) readily offers a hawk in exchange for a swift hound. Wright, *Domestic Manners*, p. 69, prints from Harl MS 603 a picture of a dog-keeper (*hundwealh*) and his two dogs. Sharon Turner, VII, chap. vii, recalls the evidence of William of Malmesbury (*De Gestis Regum Anglorum* II, chap. 1), that Æthelstan made North Wales furnish him with as many dogs as he chose, 'whose scent pursuing noses might explore the haunts and coverts of the deer,' and that Edward the Confessor was fond of hunting with fleet hounds and of hawking. For the appearance of *hund* in the Anglo-Saxon vocabulary, see Jordan, *Altenglische Säugetiernamen*, pp. 46 f.

RIDDLE 76

Dietrich (XI, 483) suggests that perhaps the single line *Ic āne gesāh idese sittan* forms the introduction to *Rid* 77, as the subject of that riddle, 'Oyster,' is of feminine gender (Lat *ostrea*, A S *ostre*), and, being footless, she sits upon the rocks, but the change from the third person in 76 to the first in 77 is quite sufficient to destroy this conjecture Grein, *Bibl* II, 401, queries whether the subject was not originally given in runes as in *Rid* 75 Trautmann, *Angla*, *Bb* V, 50, regards the line as a fragment

RIDDLE 77

Dietrich is doubtless right in his answer, 'Oyster' The riddle has only the topic in common with the last line of Aldhelm's 'Crab' enigma (III, 2 6), 'Ostrea quem metuunt duns perterrita saxis', but it finds apt comment in Ausonius's 'Ostrea' gniphos in his letter to Theon (*Epistolae* VII, *Opera*, 1785, p 246) 'Ostrea

Dulcibus in stagnis reflu maris aestus opimat,' and in yet another epistle of the Latin writer (IX, 1b p 249)

Ostrea nobilium coenis sumptuque nepotum
Cognita diversoque maris defensa profundo,
Aut refugis nudata vadis aut scrupea subter
Antra et muriceis scopulorum mersa lacunis

Our riddle bears no resemblance to Scaliger's 'Ostrea' (Reusner I, 173), which describes the strange nature of the house But an English riddle (*Wit Newly Revived*, 1780(?), 21) contains the final motives of *Rid* 77 (4 a-8)

Stouthearted men with naked knives
Beset my house with all their crew,
If I had ne'er so many lives,
I must be slain and eaten, too

The Anglo Saxon fisherman takes in the sea (*Ælfric's Colloquy*, WW 94) hærncgas and leaxas, mereswȳn and styrian, ostran and crabban, muslan, pine-wincan, sēcoccas, fāge and floc and lopystran and fela swylces (see Heyne, *Fünf Bücher* II, 250) So in the *Eccl Hist* I, 1 (Miller, 26, 7), hēr bēoþ oft numene missenlicra cynna weolcscylle 7 muscule, etc From *Leechdoms* II, 244, 2, we see that raw oysters (77 8, unsodene) were not deemed a healthy food (Whitman, *Angla* XXX, 381)

77 1 Sæ mec fēdde The feeding of the subject is a common theme in the *Riddles* cf 51 7-8, 54 3-4, 72 4-5, 73 1-2 — sundhelm The word is found only here and in 3 10

77 2 mec ȳpa wrugon Cf 3 15, ȳpa þe mec æ1 wiugon — eorþan getenge So 7 3^b

77 3 fēpelēase Both here and in *unsodene* (1 9), the grammatical gender of *ostre* is regarded

774 **mūð ontýnde** Cf *Whale*, 53, ðonne se mereweard mūð ontýneð

776 **seaxes orde** Prehn, p 250, notes the part played by the knife's point in the *Riddles* 276, seaxes ecg, 6112, seaxes ord See my note to 276 for a discussion of the *seax*

777 **hýd árýpeð** See *Leechdoms* I, 338, 16, mid ostorscyllum gecnucud ond gemenged

RIDDLE 78

This is a fragment not printed by Thorpe and Grein Trautmann, *BB* V, 50, does not attempt a solution, but Holthausen, *Angla* XXIV, 265, suggests 'ein im wasser lebendes tier (auster? krebs? fisch?)' It presents several parallels to the 'Oyster' problem 781, Oft ic flōdas, 773, Oft ic flōde, 783, [d]yde mē to mōse, 775, 8, fretan iteð, 787^b, yþum bewrigene, 772, mec yþa wrugon On account of these very recurrences of thought, we cannot regard 78 as a mere continuation of 77, but rather as a development of a similar theme

783 Holthausen, *Angla* XXIV, 265, would read [h]yde, but my reading, [d]yde mē tō mōse, is supported by *And* 27, dydan him tō mōse, and by the parallel of thought in 77 (*supra*)

787^b **yþum bewrigene** Cf 315, yþa þe mec ær wrugon, 772, mec yþa wrugon, *Gen* 156, bewrigen mid flōde, *Gen* 1460, bewrigen mid wætrum, *Met* 859, bewrigen on weorulde wætere oþþe eorðan

RIDDLE 79

Dietrich (XI, 483), regards this single line as 'merely a variant of the first line of *Rid* 80'

791 **ic eom æþelunges æht.** So of the *Sword*, 711, ic eom rices æht

RIDDLE 80

Dietrich's answer 'Jagdfalke' or 'Habicht' (XI, 483) is accepted by Prehn (p 283) and Stopford Brooke (p 147) Walz, *Harvard Studies* V, 267, defends the solution 'Sword' by its relation to its lord (1), its wooden sheath (6), its 'hard tongue' or point (8b), its use as a gift (9-10a), its blown edge (11a) Muller, *C P*, p 18, offers the answer 'Horn,' which is accepted by Herzfeld (p 5) Trautmann, who had not read Muller, gives (*BB* XIX, 203f) many good reasons for rejecting other answers and his own earlier solution, 'Spear', and now offers convincing support to 'Horn' This is literally the noble's shoulder companion and the warrior's comrade (1-2), it is the associate of the king (3a), as a drinking vessel So at feasts, the queen takes it in her hand (3a-5) (and offers it to the heroes), cf *Beow* 494f, 620f, 1168, 1216, 1981f, 2021f The Horn carries in its bosom what grew in the grove (6)—the mead made of honey 'brought from groves' (Muller and Trautmann cite 282-3^a) As battle horn, it rides upon a horse at the end of the troop (7-8a) Its tongue or tone is hard (8b) At the banquet

it offers wine to the singer as reward for his song (9-10 a) (cf Muller) Its color may well be black (11 a) Trautmann has surely proved his thesis, as Muller had done before him Points of likeness with the earlier 'Horn' riddle, *Rid* 15, are many, as Muller and Trautmann show there the Horn rides upon a horse (5 b-6 a, 13 b-14 a), it has a filled bosom (8-9 a), its voice is described (16-19 a), and one may add that 80 2^a, *fyrð, incas gefara*, is paralleled by 15 13^a, *fī eollic fyn d sceorþ* The *hwīlum* clauses of 80 recall those of the earlier riddle (compare Brandl, *Grundriss*² II, 972) For a discussion of the Anglo Saxon horn, see my notes to *Rid* 15

80 2^b *frēan mīnum lēof* So 21 2 (Sword)

80 3-5 As Trautmann has pointed out (see *supra*), the *Beowulf*, 612, refers to such service by noble women, when Wealhþeow passes the beaker at the feast So in *Gn Ex* 88-91

(Wif sceal) meodoræðenne
for gesiðmægen symle æghwæ
eodor æbelinga ærest gegrētan,
forman fulla to frēan hond
ricene geræcan

In Bede's *Ecccl Hist*, bk v, chap 4, an earl's wife 'presented the cup to the bishop and us (Abbot Berthun), and continued serving us with drink as she had begun till dinner was over' The same custom prevailed in other Germanic countries In the *Ynglinga Saga*, chap 41, Hildigunn, daughter of King Granmar, carries ale to the viking Hjórvard In the courtly verses cited by Vigfusson and Powell (*Corpus Poeticum Boreale* II, 418) from Olaf's Saga, the poet calls 'Fyll horn, kona Berr mér of ker!' ('Fill the horn, lady Bear me the cup') And we are told by Geoffrey of Monmouth, in his account of the meeting of Vortigern and Hengist (*Historia Britonum*, bk vi, chap 12, cited by Budde, *Die Bedeutung der Trinksatten*, p 39), that Rowena, the daughter of the Saxon chieftain, was the British king's cupbearer 'Ut vero regus epulis refectus fuit, egressa est puella de thalamo aureum scyphum vino plenum ferens, accedens deinde propius regi flexis genibus dixit "Lauerð king wacht heil!"' For *hwītlloccadu*, cf note to 41 98 In the *Heiðreks Gátur*, No 9, light haired women carry ale

80 4 *hond on legeð* An example of the shortened A type, with a heavy monosyllable in the thesis (Herzfeld, p 44)

80 5 *eorles dohtor* Contrast 26 6^b, *ceorles dohtor* That riddle is throughout on a lower plane See, however, 46 5, *þeodnes dohtor*

80 7 *on wloncum wicge* Cf *Mald* 240, on wiancan þām wicge, *Rid* 20 1-2, SROH (hors) hygewloncne

80 9-10 As *wððþora* is used in 32 24 of the riddle solver, and as *gied* is elsewhere applied to a riddle (56 14, see my note), it is easy to fancy that our thirsty riddler is here giving a sly hint For a careful study of the word *wððþora*, in its many meanings, see Merbot, *Aesthetische Studien zur ags Poesie*, pp 5-7 Budde, p 33, points out that the frequent introduction of drinking situations into these enigmas seems to show that riddle guessing was a part of the entertainment at feasts

RIDDLE 81

Dietrich (XII, 234-235) rejects his earlier answer, 'Ship' (XI, 483), and accepts Professor Lange's solution, 'Maskenhelm'. He says in his note 'Das haupt des an brust und nacken ausgebognen helms ist der obere erhöhte grat oder rand, der das eberzeichen als *hēahne steont* tragt, der fuss ist das nackenstück, auf dem der helm abgenommen steht, das *heard nebb* ist das nasenstück oder der steg der maske, die den mund unbedeckt lasst, das elend (regenstrome, hagel, reif und schnee) erduldet der helm, wenn ihn der krieger, der die lanze (*wudu*) regt, auf seinem haupt tragt, wodurch er "wohnung über den mannern," hat'. This solution, which Brooke modifies to 'Visor' (*E E Lit*, p 127) and translates in part (p 124), is certainly less apt than the 'Wetterhahn' or 'Weathercock' of Trautmann (*Anglia*, Bb V, 50), which meets all the conditions of the problem. It is puff-breasted and swollen-necked, it has a head and a high tail, eyes and ears, one foot, back and hard beak, high nape and two sides. It has a dwelling place over men. It suffers wretchedness when it is moved by the wind, which is described in the periphrase, 81 7^b, *sē þe wudu hrēreð* (so the Wind storm says in *Rid* 28, 10 *wudu hrēre*), and when it is beaten by the elements. So one speaks fittingly of a 'Weathercock,' and not of a 'Helmet'. Indeed the wind motif appears in the German 'Wetterhahn' riddle, which has an honorable history (Wosidlo, No 104, notes, Friedreich, p 207).

Sich in allen Winden erhebet,
Und wann die wuten,
Muss er dann fleissiger huten

No use of the word 'Weathercock' is recorded in Anglo Saxon — indeed, before the *wedercoc* of the *Ayenbite of Inwit*, *E E T S* XXIII, 1866, p 180 (cited by Bradley Stratmann) — but I note in the excellent illustration of an Anglo Saxon mansion (MS Harl 603, f 67 v, Wright, *Domestic Manners*, p 15) a pennant-shaped vane (*fana*) Weather vanes, not only on land but at sea, are frequently mentioned in the Old Norse sagas (Cleasby Vigfusson, s v *fani*).

81 1: *bylgedbrēost*. The MS form, *bylgedbrēost*, is open to two objections: it is impossible metrically, and the first member of the compound is a hapax unsupported by the evidence of cognates. The word suggested satisfies both meter and sense, if *bylged* is taken in its primitive meaning of 'swollen,' 'inflated' (cf *bylg*, *belg*, 'bag,' 'bellows'). *Gebylged* is found elsewhere (B T, p 378) in the derived sense of 'made angry,' 'caused to swell'.

81 5^b *sāg[ol]*. Thorpe conjectures *sac* ('a sack') Ettmüller (*Worterbuch*) renders *sāg* 'onus', and Grein, *Dicht*, 'eine senkung', but in *Spr* II, 387, '*sāg* (nnd *seeg*), "Bundel," "Last?" acc 10 (sc *scip*?) *hæbbe sāg on middan* — vgl jedoch auch mhd *seige* and altn *sāgr*'. Dietrich explains the word (XI, 483) 'eine offnung auf dem verdeck zum hinabsenkung (*sāgan*) der waaren (cf 33 9, *mūð wæs on middan*)'. B-T, p 813, cites the word, but does not translate, and Sweet does not include it in his *Dict*. The *Dicht* translation, 'a sinking,' alone fits the proper solution, 'Weathercock,' and may describe the bird's back between the 'high neck' (l 4) and 'high tail' (l 2). Mod Eng *sag* is connected by Skeat,

Etym Dict, s v, with Swed *sacka* and Geim *sacken*, and he suggests a possible confusion with *sigan*, 'to sink' I should like to suggest the word *sāgol*, 'staff,' which glosses the Lat *fustus*, and is used of 'the rods or bolts (*vetes*) thrust through rings to bear the ark' (*Cura Pastoralis*, Sweet, p 171, 5-12) This might well apply to the rod which pierces the Weathercock, and upon which it turns *Sāgol* would then be in natural apposition to *eard ofer āldum* (l 6) and would explain *kyrelwombne* (l 11)

81^{6b} *Āglāc drēoge* Cf *Dan* 238, *þær hie þæt āglāc drugon*

81⁷ *þær mec wegeð* Sievers proposes *wægeð* on metrical grounds, but our word is elsewhere used, as here, of movement by the wind (*supra*) *Met* 7 35, *þeah hit wege wind* The half line is of the A type (L — | U ×) common in the *Riddles* (Introduction)

81^{8b} *strēamas bēatað* Cf 3 6^a, *strēamas stapu bēatað* (note)

81⁹⁻¹⁰ Cf *Rid* 41 54-55, *se hearda forst | hrim heorugrimma* Instead of the [f]ors[ɛ geræ]seð of Holthausen, *Bb* IX, 358, I supply with aid of B M [ond f]orst [hr]ēosað *Hrēosan* is the word always found in like context *Ph* 60, *þær nē hæg l nē hrim hrēosað tō foldan*, *Wand* 48, *hrēosan hrim ond snāw hagle gemenged*, *Wand* 102, *hrīð hrēosende*, etc

81¹¹ [on] *pyrelwombne* The addition seems necessary to the context, but not to the meter, as elsewhere in the *Riddles*, 45 2, 91 5, the adj *þýrel*, 'perforated,' has a long root syllable, while the noun *þýrel*, 'hole,' has a short one, 16 21, 72 8 The meaning, 'having the stomach pierced,' is explained by my reading of *sāgol* for *sāg* in line 5 (*supra*)

RIDDLE 82

The few scattered phrases of this fragmentary riddle give no clue to the solution

82 2 *grēate swilgeð* Perhaps, *grēote swilgeð*, cf *Gen* 909, *þū scealt grēot etan*

82 4 [f]ell nē flæsc Cf 77 5

82 6 *mæla gehwām* Cf 33 12, *gēara gehwām*, 61 6, *ūhtna gehwām*

RIDDLE 83

There is little difference of opinion among solvers regarding the answer to this All agree that it is a metal, subjected to the flames (2 b, 3 b, 4 a) But Dietrich (XI, 484) believes the subject to be 'Ore', and Trautmann, 'Gold' It has something in common with Symphosius 91 (*Pecunia*)

Terra fui primo, latebris abscondita diris (or terrae),

Nunc aliud pretium flammae nomenque dederunt,

Nec jam terra vocor, licet ex me terra paretur

While there are no detailed likenesses between this and the Anglo Saxon, there is the same general riddle motive of change of condition through fire, but this may be mere coincidence According to Dietrich, the subject's toe (4 b-8) was Tubal cam, 'an instructor of every artificer in brass and iron' (Genesis iv, 22), and the 'captivity incited' (9-10 a) is due to the weapons made from iron Perhaps these lines may refer to chains, or to the evils caused by money (1 Timothy vi, 10,

'the love of money is the root of all evil') The last part of the problem (10 b-14) seems to me to indicate 'Gold' and its secret ways and works Ore, of whatever metal, fulfills all conditions

Bede in his *Ecccl Hist* 1, 1 (Miller, 26, 14) tells us of England (*Breoton*) Hit is ēac berende on wecga ðrum āres and isernes, lēades and seolfres Kemble, *Saxons in England*, 1875, II, 70, after noting many charters in which salt mines are mentioned, points to the grant of Oswin of Kent in 689 to Rochester, deeding a plowland at Lyminge in which he says there is a mine of iron (*Codex Dipl* No 30) Kemble, 1 c, believes the *isengrāfas* of *Cod Dipl* 1118 to be iron mines And in the *Vocabularies* we meet *isern ðre*, 'fern fodina, in quo loco ferrum foditur' (see also B T, s v *ðra*) 'The smelting in the Forest of Dean is said to have been carried on continuously since Roman times, and this is quite probable also in regard to the tin mines of Cornwall and the lead mines at the Peak' (Cunningham, *The Growth of English Industry and Commerce*, 1890, I, 62) The Merchant in the *Colloquy* (WW 96) brings, among other wares, 'æs et stagnum' (*ær and tin*) to his English customers

83 1 Dietrich (XI, 484) compares *Rid* 54 4, frōd dagum (*tree*), 73 3, gēarum fiðne (*tree*), and 93 6, dægrime fið (*stag*) The unhappy change of state of the Ore is another motive that *Rid* 83 has in common with *Rid* 54, 73, 93

83 2-3 Holthausen's emendations, *Angla* XXIV, 265 [*mec*] and [*hæfde lēod*] *wera*, miss the point of the passage, though his suggestion of *līge* is happy *Beow* 2322-2323 helps us greatly here

Hæfde landwara līge befangen,
bæle ond bronde

So I was inclined to read in 83 3, [*hæfde lond*]wara līge bewunden, and to regard *londwara* as an enigmatic reference to the ores, which are surely 'surrounded by flame and purified by fire' But this is contradicted by letter fragments in B M

83 2^b bæles weard This refers, I think, to Tubal cam, the *eorþan brōþor* of line 5 (see note)

83 3^b līge bewunden Cf *Beow* 3146-3147, swōgende lēg | wōpe bewunden, *Chr* 1538, lēge gebundne, *Rid* 31 2 (lēgbysig), bewunden mid wuldre

83 4 *gefælsad* For a careful discussion of the meanings of *gefælsan*, see Cook's note to *Chr* 320 It is used only here of 'cleansing by fire' — *fāh warað* Cf 93 26, Nū mīn hord warað hīþende fēond

83 5 *eorþan brōþor* The Earth is called 'the mother and sister' of men (Body and Soul) in *Rid* 44 14 See also the *Prose Riddle*, cited in my note to that passage This phrase, *eorþan brōþor*, well accords with the Anglo Saxon conception of Tubal cam, as revealed in the illuminated manuscripts In Cotton Claudius B IV, f 10, a picture of Tubal cam at work at his forge bears the inscription *Tubalcain sē was ægþer ge goldsmið ge irensmið* And in the Cædmon manuscript (*Archæologia* XXIV, pl xxviii), he appears in his two rôles of smith and plowman — in either case, a 'brother of the earth' He is thus described in *Gen* 1082 f

Swylce on ȝære mægðe māga was hāten
on þā ilcan tīd Tubal Cain,

sē þuīh snytro spēd smið cræftega wæs
 and þurh mōdes gemynd monna ærest
 sunu Lamehes sulhgeweordes,
 fruma wæs ofer foldan sīððan tolca bearn
 æres cūðon and Isernes
 burhsittende brūcan wide

83⁷ *ægētte* Sievers, *PBB* X, 513, establishes the length of the root vowel by consideration of this, and other examples in the poetry

83^{8b} Note the omission of the verb after an auxiliary verb. The half line recalls the lack of redress of the Swoid (21 17), and of the Horn (93 19)

83¹⁰ *wongas* is here used as a poetical expression for 'the earth'. See *Rid* 13 2, 41 51, 83, and compare Cook's note to *Ch* 680, *wonga*

83^{10b} *Hæbbe ic wundra fela* Cf 22 8, *hæbbe wundra fela* (*plow*), *Beow* 408, *hæbbe ic mæwða fela* (Sarrazin, *Beowulf Studien*, p. 128)

83¹²⁻¹⁴ Compare the final motive of the Moon riddles (30, 95). Very striking is the verbal likeness between 83¹² and 95¹⁴, *mīne (1e swaþe) bemīþe monna gehwylcum*

83¹³ *dēgolfulne dōm* Cf *Ps* 147 9, *his dōmas dīgle*

RIDDLE 84

Dietrich (XI, 484) gives the answer 'Water,' which remains unquestioned. He points out the likeness of 84 4, *Mōdor is mongra mærra wīhta*, to Aldhelm III, 1 (*Aqua*) 4-5

Nam volucres caeli nantesque per aequora pisces
 Olm sumpserunt ex me primordia vitae,

and of 84^{6b-9a} to Aldhelm IV, 14 (*Fons*) 3-4

Quis numerus capiat vel quis laterculus aequet
 Vita viventium generem quot millia partu

As Prehn claims (p. 253), this problem has certain motives in common with the *Aequor* enigma of Eusebius, No. 23. Compare the wild course of the 'Water' (84 1-3) with the first line of the Latin, 'Motor curro, fero velox, nec desero sedem', and the water's burden, 84 43, *bīþ stānum bestreþed*, with Eusebius 23 4, 'Desuper aut multis sternor'. But there are reasons for regarding these likenesses to Eusebius as coincidences entailed by a common source and the demands of the subject. The opening lines of *Rid* 84 and of Eusebius 23 are both inspired by Aldhelm IV, 14 1-2

Per cava telluris clam serpo celerrimus antra,
 Flexos venarum gyrans anfractibus orbes

And in its picture of the Water's burdens our riddle is not as close to Eusebius as to Pliny's account of Water, *Natural History* xxxi, 2, 'Saepe etiam lapides subvehunt, portantes alia pondera'. Still another motive, that of the ships (84 21-22), is far more clearly expressed in Aldhelm III, 1 2, 'Dum virtute fero

silvarum robora mille,' than in Eusebius 23 2, 'tam grandia pondera porto' The description of the Water's cover, 84 39, *oft ūtan beweor þeð ān e becene*, is in striking contrast to Eusebius 23 3, 'Nix neque me tegit,' etc Finally, 'Water' riddles with as close resemblances to *Rid* 84 are found in other countries and other times (Brussels MS 604, 12th century, Mone, *Anzeiger* VIII, 40, No 48)

84 1 The emendation of Bulbring (see Text) is sustained by *Rid* 51 1, Wiga is on eorþan wundrum ācenned

84 2 *hrēoh ond rēpe* *Hrēoh* is often applied to Water (*Gen* 1325, *Ps* 68 1, *hrēoh water*, etc, see *Spr* II, 103, for many examples), as is also *rēpe* (*Jud* 349, *rēpe strēamas*) See Dietrich (XI, 484) — *hafað ryne strongne* Cf *Gen* 159, (*wæter*) þā nū under rodeiūm heora ryne healdað The opening lines of 84 suggest the Storm riddles (2—3 5)

84 3 *grymetað* So of Water, *Pan* 7, būm grymetende — *be grunde fareð* Cf *Rid* 22 2, *be grunde græfe*

84 4 Cf 42 2, *mōddor monigra cynna* (*water*?)

84 5^b *fundað æfre* Compare the description of Water in *Sal* 392 f

Ac forhwām winneð ðis wæter geond woroldrice,
drēogeð dēop gesceaft, nē mōt on dæg restan,
neahtes ne ȝȝð, cræfte tȝȝ'

Ic wihte ne cann
forhwān se strēam ne mōt stillan neahtes

This superstition is found in *Strassburger Ratselbuch*, No 52, and is there traced to Aristotle

84 6-9 Here the riddler must have had in mind Psalms civ, 25, 'So is this great and wide sea, *when en are things creeping innumerable, both small and great beasts*' Compare the Anglo Saxon poetic version (103 24)

His is mycel sǣ ond on gemærum wīd
þær is unrīm on ealra cwycra,
mycelra ond mǣtra

84 7^b *wordum gecȳpan* Cf *Whale*, 2 b, *wordum cȳpan*

84 9 Cf *Gn Col* 61-62

Is sēo forðgesceaft
dīgol ond dyrne, Drihten āna wāt

With the reference to the Creation (84 9-10) cf 41 1-8

84 10 *or ond ende* Cf *Met* 20 275, *And* 556 b, *fruma ond ende* In his note Krapp, p 111, cites Revelation 1, 8, 11, xxi, 6, xxii, 13

84 11 *meotudes bearn* So *Chr* 126 Grein's addition, *his mihta spēd*, finds warrant not only in B M word fragments but in the frequency of this phrase (*Spr* II, 236) I read *meahtra*, as this accords with the forms in the *Riddles* (see Glossary)

84 19 *wlitig ond wynsum* So *Sat* 214, *Pan* 65, *Ph* 203, 318

84 21-22 For metrical reasons, Holthausen, *Engl Stud* XXXVII, 210, does violence to the MS readings (see text and variants), but no changes are necessary, as examples of the A-type with second stressed syllable short (⌊ × (×) |

∪ ×) are found elsewhere in the *Riddles* (18 11, 24 1, 39 6, 7, 43 11, 47 6, etc., cf Sievers, *PBB* X, 458, Herzfeld, pp 44, 49) 28 13-14, *strengo bistolen mægene binnumen*, are exactly parallel to the present lines The metrical apriorism of Holthausen is dangerous

84 21 **wistum gehladen** According to Grein, *Spr* II, 721, the Water is so described 'als Heimat der essbaren Fische' But this and the parallel phrases (ll 21-22) may refer to the ships upon the sea (*supra*) Of the Ship in 33 11 we are told, *wist in ungeð*

84 25 **wuldorgimm wloncum getenge** Cf *El* 1114, *godgimmas grunde getenge* (Herzfeld, p 19)

84 29 **gifrost ond grædgost** Cf *Seaf* 62, *gifre* and *grædig*, *Gen* 793, *giædige ond gifre*, *Sat* 32, 192, *Soul* 74, *gifre ond grædige*

84 30 **þæs þe** This is rendered by Thorpe 'from the time that,' and by Grein, *Dicht*, 'von allem was' The use of the phrase after superlatives (see l 29) is illustrated by the very similar passage *Chr* 71-73

Ēala wifa wynn geond wuldres þrym,
fæmne fræolicast ofer ealne foldan scēat
þæs þe æfre sundbūend secgan hȳrdon

Cook renders 'as far as' (see *Spr* II, 576), and this may be the meaning in the *Riddle* line Cf also *Met* 28 33, *þæs þe monnum þincð*, 'as far as it seems to men' In the not unlike clause in the other 'Water' riddle, 42 4, 5, *þæs dēorestan, þæs þe dryhta bearn āgen, þæs þe* is the simple relative attracted to the case of its antecedent In both cases the subjunctive follows (Madert, p 97)

84 31 **ǣlda bearn** So 95 10, *Seaf* 77, cf *Wond* 99, *ǣlda bearna*, *Chr* 936, *ǣlda bearnum*

84 32 Grein, reading *mægen* for MS *mæge*, translates (*Dicht*) 'der Weltkinder Menge, wie das webt die Glorie' Dietrich notes (XI, 485), *wuldor* = *wundor* (90 3, *gloriam*) But Thorpe was on the right track when he rendered the line 'So that glorious woman (*wuldor wifed*), world children's daughter' My change to *wuldor wifa* is supported by *Men* 149, *wifa wuldor*, 'glorious woman' (cf *Chr* 71, *wifa wynn*, cited *supra*) I regard the line as parenthetical, and translate 'So (lives) the glorious woman, kinswoman of world bairns' *Mæge*, which carries the meaning of 'mother' not only in *Beow* 1390, *Grendles māgan*, but in *Rid* 10 4, is aptly applied to the Water, which in this riddle is *mōd(d)or* (ll 4, 20)

84 33-34 This clause, I believe, points back to the superlatives in lines 28-29 'most greedy and rapacious though a man, wise in spirit, learned in mind, may have experienced a multitude of wonders' That is to say, 'whatever a man's experience, he is yet to learn of anything more greedy,' etc

84 33 **ferpum glēaw** Cf 60 2^b, *mōdum glēawe* (note)

84 34 **mōde snottor** Cf 86 2, *mōde snottre*, *Fæd* 87, *mōdes snottor* See *mōd snottor* (*Spr* II, 260)

84 35-36 These comparatives recall the 'Creation' riddle (cf 41 55) *Hrūsan heardra* is clearly a reference to the ice-form of water (see line 39) '*Hæleþum frōdra* ist zu verstehen wie 83 1 und geht wieder auf die schöpfungsgeschichte, wonach wasser viel eher als der mensch vorhanden war' (Dietrich, XI, 485)

84 37 **wæstmum tȳdreð** The riddler may have had in mind *Ps* 64 11, wæter ymende wæstm tȳddrað Cf *Ps* 103 16, wæstm tȳdrað So in the 'Water' riddle (Brussels MS 604 d, Mone, *Anz* VIII, 40) 'Exeo frīgida, sicca satis, nemus exalo, rideo priatis'

84 38 Cf *Sal* 395, cristnað ond clænsað cwicra manigo (*water*) In *firene dwæscēð* Dietrich (XI, 485) rightly finds a reference to holy water, and cites the passage from the *Sigewulfi Interrogationes* (see MacLean, *Anglia* VII, 6), in which the Water is declared exempt from the curse placed upon the Earth after Adam's fall, because God had decided 'þæt hē wolde þurh wæter þā synne ādylgian þe se man þurhtēah'

84 40 Cf *And* 543, wuldre gewlitedag ofer werþeoda So of Water, *Sal* 396, wuldre gewlitedag

84 41-44 Cf *Rid* 4 7-10

84 44 **tumbred weall** Cf *Gen* 1691-1692, weall stānenne | ūp forð timbran

84 46 **hrūsan hrineð** Cf 67 5, grundum ic hrīne

84 53 I do not accept the *hord word*[a] of Holthausen, *Anglia* XXIV, 265, because it forces upon us a change in the text, and because *word hord* is the ordinary phrase *G[eswutel]* of Holthausen is a possible addition (see *Chr* 9, gesweotula, 84 23, gesweotlad) But so are many other words beginning with *g* Little is gained by such guesswork

84 54 Holthausen's emendation [*wīsdōm on*]*wrīoh* is supported by *El* 674, wīsdōm onwrēon

RIDDLE 85

As Dietrich has pointed out (XI, 454), the source of this 'Flood and Fish' enigma is the twelfth riddle of Symphosius

Est domus in terris, clara quae voce resultat
Ipsa domus resonat, tacitus sed non sonat hospes,
Ambo tamen currunt, hospes simul et domus una

I have traced the history of this (*M L N* XVIII, 3) it is found in the *Disputatio Pipini et Albini* (*Haupts* Zs XIV, 543), No 93, in the *Flores* of Bede (Migne, *P L*, XCIV, 539), in Bern MS 611, No 30 (*Anth Lat* I, 360), and in the *Apollonius of Tyre* (Weismann, *Alexander*, 1850, I, 480) So it came into the *Gesta Romanorum*, cap 153, and passed then into the possession of the people (*Strassburg Rb*, No 109, Simrock³, p 14) The motive is found as far afield as Turkey (*Urquell* IV, 22, No 10) A second problem (*M L N* XVIII, 5) with the separate motive of 'the house escaping from robbers (the net), while the guest is captured,' lives at present in many French, German, Italian, and English forms (Rolland, No 71, Petsch, p 138), and has been noted by me in 13th century Latin dress (MS Arundel 292, f 114, Wright, *Altdeutsche Blätter* II, 148) The two motives are found side by side in *Strassburg Rb*, Nos 108-109, and are finally combined in a Russian version (Sadovnikon, *Zagadki Rousskago Naroda Sostavl*, St Petersburg, 1876, No 1623) discussed by Gaston Paris (Introduction to Rolland, p 1X)

Two motives are added by the Anglo Saxon to those of Symphosius. The first, that of difference between guest and house (3 b-5), is found in the Strassburg riddle (109)

Etwan (nit wan) die gest in kurtzer beyt,
Floch es von mir on arbeit
Stunden die gest gar still,
Gai bald darnoch in kurtzer zeit
Die gest auch flohen wieder streit, etc

and in the Turkish (*supra*), 'Ich gehe, es geht auch, ich bleibe stehen, es bleibt nicht stehen' (*Wasser*). The second — a 'living and dead' motive — is an addition found only in our query

85 2-3 Cf *Gen* 903-905, þā nædran scēop nergend usser wide siðas

85 2 To the *ymb* [*droht mīnne*] of Holthausen, *I F* IV, 388, I greatly prefer *ymb unc* [*dōmas dyde*] (see *Ps* 118 65, 139 12). With *drihten* for MS *driht* cf *dryhtnes* for MS *dryht* (60 11). *Driht* is sometimes used as an abbreviation for all cases of *drihten* (see B T, pp 213, 216)

85 3^b Cf 41 94, ic eom swīþra þonne hē. With *swifre* compare *strengra* and *brehtigra* (1 4), and note just such inconsistency in gender as in the 'Creation' riddle (*passim*)

85 5 For *yrnan* of MS and editors I substitute *innan*, on account of the alliteration

85 6^b Cf *Fæd* 8, ā þenden þū lifge

85 7^b *mē bið dēað wītod* Cf 16 11, him bið dēað wītod

RIDDLE 86

Dietrich's first solution, 'Organ' (XI, 485), is accepted by Padelford, *Old English Musical Terms*, p 46. 'Ich denke,' says Dietrich, 'an die orgel des weltlichen gebrauchs, die schon sehr fruh bekannt war, und zwar mit tausenden von pfeifen — gestutzt auf *Aldelmus de Laud Virg* s 138, *maxima milleus auscultans organa flabris*'. Later Dietrich recognized (XII, 248, note) that the riddle was simply an expansion of the second line of the 'Luscus allium vendens' enigma (No 94) of Symphosius: 'Unus inest oculus, capitum sed milia multa' (3 a, 4 b). The other traits fit perfectly the solution 'One eyed Garlic seller' — as they are not 'monster' but natural human attributes (see Prehn, p 255). Muller, *C P*, p 19, accepts this solution.

86 1: *Wiht cwōm gongan* Cf 35 1, *Wiht cwōm līpan*, 55 1, *Hyse cwōm gangan* — *weras sæton* Cf 47 1, *wer sæt æt wine*, etc

86 2 *monige on mæðle* Cf *And* 1626, *manige on meðle*, *Craeft* 41-42, *sum in mæðle mæg mōdsnottera | folcrædenne forð gehycgan*, etc. Padelford asserts, in support of his 'Organ' solution, that 'this line is more suggestive of a congregation and of worship than of a social gathering', but the above examples and other instances of *mæðl* (*Spr* II, 214) do not sustain his view. The phrase here has no very definite meaning — *mōde snottre*. See note to 84 34. In this passage the expression is quite lifeless.

86 3 f With this enumeration of traits compare the other 'Monster' riddles, 32, 33, 37, 59, 81

86 4^b **twelf hund hēafda** Dietrich notes (XII, 249) that 'die *capitulum milha multa* sind der alliteration mit *twēgen fet* zu gefallen durch *XII hund hēafda* gegeben'

RIDDLE 87

According to Dietrich (XI, 485), we have in this riddle 'Cask and Cooper' 'Heaven's tooth' (5 a), he thinks, is 'the thundering wedge,' while 'the eye' (6 a) is 'the bung hole.' The problem is obviously a companion piece to *Rid* 38. Its subject, like the 'Bellows' of the earlier query, has a great belly (1 b-2 a) and is followed by 'a servant, a man famous for his strength' (2 b-3 a). With Muller (*C P*, p. 19) and Trautmann (*Anglia*, *Bb* V, 50), I accept for this also the answer 'Bellows' 5 a, *heofones tōþe*, and 6 a, *blēow on ēage*, speak strongly for this interpretation (*infra*)

87 1-3 For verbal parallels, see *Rid* 38 (notes), and the fragment, *Rid* 89

87 5 **heofones tōþe** Dietrich (XI, 485) explained this as 'the thundering wedge' (*supra*), and Muller (*C P*, p. 19) as 'the hammer of the smith.' Holthausen, *Engl. Stud.* XXXVII, 210, would read *hēof on his tōþe*, for to him 'der "himmelszahn" ist doch zu kindlich.' Properly interpreted, 'heaven's tooth' is one of the most striking metaphors in riddle poetry. It is applied to the Wind, whose bite is the theme of other enigmas, cf MS Bern 611, 41 4, *Antik Lat* I, 364.

Mordeo sed cunctos silvis campisque morantes

See Shakespeare's reference to the tooth of the Wind in Amiens's song, *A Y L* II, 7, 175. This interpretation exactly accords with the 'Bellows' answer to our riddle.

87 6 **blēow on ēage** Cf 38 4, *fleah þurh his ēage* (*bellows*). See also Wulfstan, *Homilies*, 146, 27-147, 6, *ðēah man þone gārsecg embsette mid bylgeon* and *tō æghwylcum þæra bylgea wære man geset ond man blēowe mid þām bylgeon*, etc.

87 7 **wanode** Thorpe and Grein's *þancode*, for MS *wancode*, finds a certain support in the similar riddle fragment 89 7, *þoncade*, but it is ruled out of court by the alliteration, which here demands a *w*. To *wancode*, a nonce usage unrecognized by the dictionaries, I prefer *wanode*, 'decreased,' 'diminished,' which is in perfect keeping with meter, context, and subject 'Bellows.'

RIDDLE 88

This riddle, according to Dietrich's correct interpretation (XI, 485-486), is one of the Horn riddles (see *Rid* 15, 80, 93), and its subject is the Stag-horn, which once stood with its brother, the other horn, on the animal's head (88 12-15^a), protected by forest trees from night storms (15 b-17 a), until replaced by fresh antlers (18-20 a). Separated now from its brother, with whom it had shared many battles (29-31), it is torn and injured by monsters or adverse fates (32-33 a), and is placed 'on wood at the end of a board' (22 b-23 a). Apart from likenesses of

this to *Rid* 27 and 52 and particularly to *Rid* 93, which I note below, the most striking analogue to the problem is found in the modern English riddle of *Wit Newly Revived*, 1780, p. 11

‘ Divided from my brother now,
I am companion for mankind,
I that but lately stood for show,
Do now express my master’s mind

It is an ox’s horn made into a hunting-horn, etc. By the brother is meant the other horn that grew with it, and the expressing of the mind by the sounding of it’

But the last line of the modern riddle seems to show that this, like *Rid* 88, 93, is an ‘Inkhorn’ enigma

The aim and end of our riddle have been completely misunderstood by all scholars. Dietrich (XI, 486) says ‘Wenn nun das horn sagt, jetzt steht es auf holz (*Beow* 1318, *healwudu*) am ende des bretes und musse da bruderlos fest stehen, so ergiebt sich, es ist das dem giebel des ehemals meist holzernen hauses zum schmuck dienende *firsthorn* [Dietrich cites *Ruin*, 23, *hēah horngestrēon*, *Rid* 48, *hornsalu*, *Beow* 705, *hornreced*] Um da aufgesteckt werden zu können musste der untere theil des hornes innerlich ausgebohrt werden, daher die klage über das aufreissen (88 33-34), wodurch der suchende, d. h. der pflock der es tragen soll, gelingen findet’ Upon this interpretation of Dietrich, Heyne, *Ilalle Heorot*, p. 44, bases the statement that the antlers were divided and that one horn was placed upon the western or southern, the other upon the eastern end of the roof. Brooke, too (*E E Lit*, p. 142), renders 88 22-23 ‘Now I stand on wood at the end of a beam (that is, at the end of the roof-ridge of a hall)’ It is safe to assert that we have not in our riddle the slightest reference to the stag horns on the gable (see MS Harl 603, f. 67 v, Wright, *Domestic Manners*, p. 14), and that the fantastic picture drawn by Heyne (l. c.) of the great horn at each end of the roof must be erased, as it is derived from Dietrich’s misconception of 88 22-23. This riddle, like *Rid* 93, is a poem of the Inkhorn, which ‘stands on wood at the end of the board’ — the desk or table (for illustrations of this place of the Horn, see MS Royal 10 A 13, Westwood, *Facsimiles*, p. 128, *Benedictional of Æthelwold*, 12th miniature, 1b p. 132, cf. also 1b pp. 141, 143). As in 93 15 f., the Horn is hollowed out by knives (88 32-33), so as to serve for an ink vessel. He who follows the trail of the ink (88 34, *æt þām spore*, cf. 27 8, *spyngre* (*pen*), 52 2, *swearte* *lāstas* (*ink tracks*)) finds prosperity (*infra*) — and soul’s counsel. The back of the Horn is *wonn ond wundorlic* (88 22), so its rim is called *brūnne brerd* (27 9). Or the riddler may have in mind the ink that fills its back and belly (see 93 22-23, *Nū ic blace sweige | wuda ond wætre*). As will be shown later, Dietrich is equally unfortunate in his interpretation of certain parts of *Rid* 93.

88 1 *ic wēox*. The *Riddles* make frequent reference to the early growth of their subjects. 10 10, 11 3, 54 3, 72 1 f., 73 1.

88 7 [*st*]ōð *ic on staðol*[e]. Cf. *Dream*, 71, *stōdon on staðole*, *Beow* 927, *stōd on staðole* (MS *stapole*). See Holthausen, *Engl. Stud.* XXXVII, 209, 210.

88 12 *ūplong stōd*. Cf. *Exod* 303, *ūplang gestōd*, *Beow* 760, *ūplang āstōd*.

88 16 **wonnum nihtum** Cf *Beow* 703, on wanre niht, *Gu* 1001, in þisse wonnan niht, *Met* 11 61, þā wonnan niht, *Rid* 13 9, deorcum nihtum

88 18-20^a The replacing of the old horns by new (*gungran brōbor*) is described in almost the same words in 93 13-14

88 21 **ānga ofer eorþan** Cf *Exod* 403, āngan ofer eorðan

88 22-23 Thorpe, ignorant though he was of the solution, rendered literally and therefore correctly 'On wood I stand at the table's end' This is strong though unwitting evidence to the naturalness of the 'Inkhorn' interpretation *Bord* is frequently used for 'table' both in poetry and prose (*Spr* I, 132-133, B-T, p 116, cf *Rid* 15 9 (Horn), *bordum*), and preserves this meaning in its later history

88 25 As the illustrations of the Inkhorn (cited *supra*) show, it was fastened to the desk or the table, for security's sake See note to 27 9^a

88 26-27 This may well be the lament of the Inkhorn for its lost 'brother,' but certainly not of the Gable horn for its mate at the other end of the roof, as Heyne would have us think (see *supra*)

88 27 **eorþan scēata** Cf *Rid* 68 16, eorþan scēatas (note)

88 29 **sæcce tō fremmanne**. Cf *Beow* 2500, sæcce fremman For similar metrical types with uncontracted gerundial endings, see 29 12, 32 23, micel is tō hycganne (enne), etc With the thought of the passage compare the very different enigmas, *Rid* 15 1, Ic wæs wæpenwiga (*horn*), and Eusebius 30 1-2 (*horn*)

Armorum fueram vice, meque tenebat in armis
Fortis, et armigeri gestabar vertice tauri

88 30 **ellen cȳðde** Cf *Beow* 2696, ellen cȳðan

88 32 **unsceafta**. This is not included in any of the dictionaries, but is rendered by Thorpe 'monsters,' by Grein, *Dicht*, 'Ungeschick' Both renderings are consistent with the meanings of *gesceaft*, but the first accords better with the context The 'monsters' are, of course, the iron and steel weapons that scrape and hollow out the Inkhorn, 93 15-18

88 33 **be wombe** Of the contents of its *womb* or belly the Inkhorn speaks twice in 93 23, 28 — 10 **gewendan ne mæg** The thought is antithetical to the next line 'I may not turn myself (i.e. move in any way), yet in my spoor or track, etc'

88 34 *spore* and *spēd* recall the *spēddropum* and *spyrige* which describe the Ink tracks 27 8 The spoor of the Ink is the path of life in Bede's *Flores*, xii (*Mod Phil* II, 562), for 'Viae ejus sunt semitae vitae' refers to the holy words traced by the pen So Aldhelm v, 3, *De Penna Scriptoria*

Semita quin potius milleno tramite tendit,
Quae non errantes ad caeli culmina vexit

88 35 **sāwle rædes** So *Met* 21 9, *Leas* 42

RIDDLE 89

This fragment, which is not printed by Thorpe and Grein, is, as Trautmann says (*Bb* V, 50), 'ganzlich zerruttet' *Wiht wombe hafð* (1 2) and *leþre* (3) recall the 'Leather Bottle' (19 3) and the 'Bellows' (38 1, 87 1), but the subject's 'bélly'

is mentioned in many riddles *lygan* (l 6) and *swāsendum* (l 8) suggest that we have to do with an article used at table — possibly a Leather Flask. But comment upon these few disjointed words and phrases is futile.

RIDDLE 90

Dietrich (XI, 486), regards the different meanings of *lupus* as the subject of the Latin enigma, *Rid* 90. 'A *lupus* is held by a lamb and disemboweled the pike. The two wolves which stand and trouble a thund, and which have four feet and see with seven eyes, are two rows of hops which entangle a wolf and which have five eyes or buds.' Later (XII, 250) Dietrich believed 'that by the first *lupus* a perch (*Epinal Erfurt Gloss* 592, *bærs*), not a pike, was intended, and that the enigma was a play upon the name of Cynewulf, as, in Anglo Saxon, names made from *wulf* (*Æthelwulf*, *Wulfstan*) are commonly Latinized into *Lupus*.' In three places (*Anglia* VI, *Anz* 166, XVII, 399, *Bb* V, 51) Trautmann opposes Dietrich's solution, but suggests no adequate answer. In the first of his articles he hints at a connection between the four 'lupi' of this riddle and the fourfold mention of *wulf*, *Rid* 1. Holthaus, *Anglia* VII, *Anz* 122, finds in the enigma no proof of such word play or reference to the name *Lupus*, but Hicketier, *Anglia* X, 582 f., stoutly supports Dietrich. He thinks, however, that the first *lupus* refers not to a fish (lambs are not fish eaters) but to the hop rows.

Henry Morley, *English Writers* II, 224–225, proposes 'the Lamb of God' 'The marvel of the Lamb that overcame the wolf and tore its bowels out is of the Lamb of God who overcame the devil and destroyed his power. The great glory then seen was of the lamb that had been slain, the Divine appointment of the agony of one of the three Persons of the Trinity. The four feet were the four Gospels, and the seven eyes refer to the Book of Revelation, where the seven eyes of the Lamb are the seven Spirits of God sent forth into all the earth.'

The two wolves might be the Old and the New Testament troubling the devil and having the four Gospels upon which their teaching stands. As I have shown (*M L N* XVIII, 105), Morley's apocalyptic solution is strongly supported, at least in its first part, by the enigma of Aurelius Prudentius (*Reusner* I, 295).

Christus Agnus
Agnus vice mirifica

Agnus hære lupum prohibes,

and by the last line of the German problem, Pfalzer MS 693, f 27 (Mone, *Anz* VII, 381, No 312)

Do quam ein lam und benam dem wolfe dy herte

Solutio
Der arge wolf, das ist Lucifer
Das lam, das waz der werde Got

We have ample evidence that the devil is identified with the wolf in early religious literature. Jordan declares (*Die altenglischen Saugstiernamen*, p 64).

'Allmahlich aber, wohl mit dem Eindringen christlicher Anschauung überwiegt der Eindruck des Unheimlichen, Abstossenden in der Auffassung des Wolfes, in der christlichen Prosa ist er der Typus der Grausamkeit und Hinterlist. Das Bild des Evangeliums [John x, 12] vom Wolf, der den Schafen nachstellt, kehrt in den Homilien häufig wieder, der Wolf wird ein Sinnbild des Teufels.' Cf. Ælfric, *Homilies* I, 36, 15, *þæt se ungesewenlica wulf Godes scēp ne tōscence*, I, 238, 29, *se wulf is dēofol*, I, 242, 3, *wulf bið ēac se unrihtwisa iica*, *Laws of Canute* I, 263, p. 306 (Wulfstan, *Homilies* 191, 16), *þonne mōton þā hyrdas bēon swýðe wācōie þæt se wōdfreca werewulf tō fela ne ābīte of godcundre heoide*. Professor Cook in his note to *Christ*, 256, *se āwrygða wulf*, cites Gregory, *Hom. in Evang.*, lib. 1, hom. 14 (Migne, *P. L.* LXXXVI, 1128) 'Sed est alius lupus qui sine cessatione quotidie non corpora, sed mentes dilaniat, *malignus uidelicet spiritus* qui cautas fidelium insidians circuit et mortes animarum quaerit'. See also the *Marien Himmelfahrt* (*Haupts. Zs.*, V, 520), l. 190, 'do der vil ungehore hellewolf'. When the devil wishes to tempt Dunstan he assumes the form of a wolf (Eadmer's *Vita*, § 11, Stubbs, *Memorials of Dunstan*, Rolls Ser., p. 183).

As Holthausen has clearly shown (*Engl. Stud.* XXXVII, 210-211, see text), rime demands in the second line 'obcurrit agnus [rupi] et capit viscera lupi'. Now if *agnus* be 'Christ,' and *lupi* 'the Devil,' there seems to be little doubt that *rupi* refers to the rock (Peter) upon which the Church is built (Matt. xvi, 18) Christ, through his Church, destroys the Devil.

Morley's interpretation of 904-5 seems overwrought (see Bradley, *Academy*, 1888, I, 198), but I am unable to find a satisfactory explanation of these enigmatic lines. The phrase 'cum septem oculis' certainly smacks of the Apocalypse.

Recently the attempt has been made to interpret the Latin riddle as a very complicated logograph and charade upon Cynewulf's name. In *Herrigs Archiv* CXI, 1903, 59 ff., Edmund Erlemann discusses the problem at length. He says 'Ich lese auf ^{Cynewulf}_{1 2 3 4 5 6 7 8} *Lupus-wulf*, 5-8, ab *agno-ewu*, 4-6, *tenetur* (gleichsam um Maule), darum *mirum uidetur mihi obcurrit agnus* dem die einzelnen Buchstaben verfolgenden Auge des Dichters scheinen die drei *e, w, u* = 4-6, dem Wolf, *wulf* = 5-8, entgegenzulaufen. *Et capit viscera lupi* ähnlich wie vorher *tenetur*, und nimmt die Eingeweide, d. i. das Innerste des *wulf*, nämlich die beiden Buchstaben *w* und *u*. Das anknüpfende *dum starem et mirarem* zeigt deutlich, dass die Scharade weitergeht.

This solution was suggested to Erlemann by Trautmann's interpretation of the runic passage in the *Juliana*, 703-711 (*Kynewulf*, pp. 47 f.) *cyn, ewu* (sheep), *lf* (*licfat*, body), but he does not accept Trautmann's rendering of *lf*, and believes that in the true equivalent of *l* and *f* will be found the 'duo lupi' of the Latin enigma. To Erlemann's article (p. 63) is added Dr. Joseph Gotzen's solution of the latter part of the riddle. '*Duo lupi* = *wu*, nicht wie oben vermutet, = *lf*, *tertium* = *l*, *quattuor pedes* = *cyne*, *septem oculi* = *cynewul*, die sieben Buchstaben. Die Lösung des zweiten Teiles lautet also zwei dastehende (Buchstaben) von *wulf* (*w u*), den dritten (*l*) bedrangend, hatten vier Fusse (*c y n e*, d. h. *cyne* ist "Fuss" — nach bekannter Ratselterminologie — zu *wul*), mit sieben Augen sahen sie (nämlich alle in v. 4-5 erwähnten Buchstaben). Die abnorme Siebenzahl ist gewählt, um eine Spitzfindigkeit in das Rätsel hineinzubringen,

der achte Buchstabe *f* war ja schon durch *wulf* in *v* 1 festgelegt. Das *quattuor pedes* = *cyne* berücksichtigt auch gut den ersten Bestandteil des Namens, der ja in *v* 1-3 leer ausgegangen war.

Fritz Erlemann (*Herrigs Archiv* CXV, 391) thus modifies the views of his namesake 'Mit Edmund Erlemann und Gotzen fasse ich *lupr* als Genitiv und *duo* als Neutrum auf, und zwar letzteres mit hinweisender Bedeutung, unter *duo lupr* sind also die zwei Buchstaben des Wortes *ewu* (vom dem zuletzt die Rede war) verstanden, die gleichzeitig auch zu *wulf* gehören, = *wu*. Der noch übrig bleibende dritte Buchstabe ist *e*. Es bleiben also *wu* stehen (*stantes*), verdrängen aber das *e* (*tribulantes*). So erhalten wir das aus sieben Buchstaben bestehende Wort *Cynwulf* (*cum septem oculis videbant*). Unter *quattuor pedes* sind die vier letzten Buchstaben dieses Wortes also *wulf* zu verstehen.' The mantle of Professor Viator is over the Erlemann solution (ib. p. 392), and Professor Brandl has recently accorded it full approval (*Grundriss*², II, 972).

Far-fetched and unconvincing though all this seems, it must be frankly admitted that such over-subtle playing with names was a common amusement of the mediæval mind. A striking parallel to the Erlemann interpretation appears in the first riddle of the *Leys d'Amor* (I, 312), which is thus explained by Tobler, *Jhrb fur Rom und Engl Lit* VIII (1867), 354: 'Trefflich erscheint und schönes Wuchses die (*Raimonda*), so mit dem Kopfe (d. h. der Anfangssylbe, *rai*, sie scheert) die Haare abschneidet und mit ihrem Bauche (d. h. der Mittelsylbe, *mon*, Welt) tragt was nur Mann und Weib sieht, und mit ihren Füssen (der Schluss sylbe, *da*, sie gibt) oftmals gibt oder schlägt zu Krieg, Frieden oder Zuchtigung oder um zu dienen. Doch wenn sie den Kopf verliert, werdet ihr sofort sie sauber und rein finden (*monda*, reine). In einen Mann (*Raimon*) werdet ihr sie verwandelt sehn.' In his *Enigmas* Boniface plays upon 'Liöfa' ('Caritas'), and in his *Epistles* he twists into complex runic acrostics the names of two women friends, 'Susanna' and 'Brannlnde' (Ewald, *Neue Archiv* VII, 196; Hahn, *Bonifaz und Lul*, 1883, p. 242 N; Jaffé, *Bibliotheca*, 1866, III, 12, 244). As is well known, both Christine de Pisan and her contemporary Langland perpetrate clumsy charades upon their own names. So, while the Erlemann solution does not compel acceptance, it surely invites close attention.

As the Latin riddle shows, particularly in its last two lines, such obvious indications of medial rime, Holthausen has wisely emended the text (*Engl Stud* XXXVII, 210-211) by accepting Thorpe's inversion of *videtur* and *mihi* in the first line, by adding *rupr* to the incomplete first half of the second line, and by changing *magnam* at the close of the third line to the better *parem*.

RIDDLE 91

As Dietrich shows (XI, 453, 486), this is a riddle of the 'Key,' and resembles, in at least one of its traits (see Prehn, pp. 255-258), the 'Clavis' enigma of Symphosius, No. 4:

Virtutes magnas de viribus affero parvis
Pando domos clausas, iterum sed claudio patentes
Servo domum domino, sed rursus servor ab ipso

As Prehn has remarked (1 c), the riddler here has made no attempt to mislead solvers, but has developed his subject so clearly and thoroughly that at the end all doubt has vanished, and one feels perfectly safe in rejecting Trautmann's inappropriate answer 'Sickle' (*Bb* V, 50). Certain words and phrases have been misinterpreted by scholars (*infra*). I translate and explain as follows: 'My head is beaten with a hammer, wounded with cunning darts, polished with a file. Often I bite that which against me sticks (the lock), when I shall push, girded with rings, hard against hard, and, bored through from behind, shove forward that (i.e. the catch of the lock) which protects my lord's heart's joy (treasure, wealth) in mid nights. Sometimes, with my beak, I backwards draw (unlock) the guardian of the treasure (again, the lock) when my lord wishes to receive (or take) the heritage of those whom he caused to be slain by murderous power, through his will.'

Rid 91 has little in common with the obscene query of the Key, *Rid* 45.

Wright, *Celt, Roman and Saxon*, pp. 488-490, notes that among the objects found suspended at the girdle of an Anglo Saxon lady were scissors, small knives, tweezers, the framework of a chatelaine, — and latch keys, if the implements found by Rolfe in the cemetery at Osengal (*Collectanea* II, 234) were used for that purpose. Among the Anglo Saxon grave finds in the British Museum is an iron key, four inches long with two bits, found below Farndon Church, Newark, Notts. Weinhold remarks (*Alt nordisches Leben*, p. 235), 'Samtliche Kasten und Kastchen waren verschliessbar, die Schlüssel hatten die Gestalt der Dietriche, aus jungerer Zeit finden sich wirkliche Schlüssel mit Bart und kunstreichem Griffe'. And in his *Deutsche Frauen*, II, 30, he notes, 'Als Verwaltern des Hauswesens, wofür die Schlüssel am Gurtel die Ausserzeichen waren, hatte die Frau eine grossere Freiheit in Geldsachen'. All this corresponds to the information furnished by a law of Canute (II, 76, § 1, Schmid, p. 312) 'and būton hit under þæs wifes cæglocan gebrōht wære, sý heo clæne, ac þæra cægean heo sceal weardian, þæt is hire hordern and hyre cyste and hire tēge (scrinium)'. B T s v *cæg loca* points to a similar provision in the old Scottish law (*Quon Attachi*, XII, c. 7), and in the Statutes of William I, c. 3 'Store room and chest and cupboard' were thus under lock and key.

Heyne's discussion of the treasure chamber of the Anglo Saxons is to the point (*Halle Heorot*, p. 30) 'Insofern in den alten Zeiten das Schatzespenden die Gehalter der Mann und Dienerschaft vertritt und daher die Macht eines Herrn wesentlich von seinem Reichtum an Gold, Schmuck, kostbaren Gewändern und andern Gegenständen abhängt, ist der Raum, wo diese Schätze aufbewahrt werden, das Schatzhaus ("gazophylacium," *māðm hūs*, "thesaurum," *gold hord*) einer der wichtigsten der Burg. Daher ist es wohl verwahrt und der Schlüssel (*Rid* 91) kann sich rühmen dass er das Werkzeug sei durch das seines Herren Herzensfreude in Mitternachten geschützt wird u s w'.

Wright, *History of Domestic Manners*, p. 79, copies from MS Harl 603 the manuscript of the Psalms, the illustration of 'a receiver pouring the money out of his bag into the *cyst* or chest, in which it is to be locked up and kept in his treasury'. 'It is hardly necessary,' he adds, 'to say that there were no banking houses among the Anglo Saxons. The chest or coffer, in which people kept their money and other valuables, appears to have formed part of the furniture of the

chamber as being the most private apartment, and it may be remarked that a rich man's wealth usually consisted much more in jewels and valuable plate than in money'

91 1 **homere geþrūen** (MS *geburen*) Cf *Beow* 1286, hamore geþrūen (MS *geburen*) Heyne (*Beowulf*, 'Glossar' s v) derives *geburen* from *geþwoien* (< *geþweran*, 'to beat'), Sievers, *Gr* 3, 385, regards *geþrūen*, 'forged,' as an isolated past participle (see *PBB* IX, 282, 294, X, 458) The meter is strongly in favor of Sievers's reading

91 2 **searopīla wund** Shipley, *The Genitive Case* etc, does not include *wund* among adjectives that take the genitive, as elsewhere in the poetry it is followed by the instrumental, cf 6 1, īserne wund

91 3 B T, *Supplement*, p 72, renders *begīne* 'take with wide open mouth,' and Swaen, *Engl Stud* XL (1909), 323, 'open the gape and take into it, swallow' Both authorities cite a similar use of *begmen* in the *Dialogues of Gregory* (Hecht, *Bibl der ags Prosa*), 324, 24-26 Swaen reads in our line *onġeansticad̥* as a compound

91 4 **hringumgyrðed** Cf 5 2, hringum hæfted

91 5 This line recalls the other Key riddle, 45 In 45 3^a, the Key is *stīþ ond heorð*, and in 45 3^b *foran kȳn el*

91 6 **forð āscūfan**. Grein's rendering (*Dicht*) 'hinwegschieben' completely inverts the meaning of the passage (91 2-7) The riddler is describing the locking of the treasury door, later (91 8-11) contrasting with this the unlocking (see Symphosius 42) Dietrich translates rightly 'hervorschieben,' and Sievers, *Anglia* XIII, 4, 'vorschieben'—*frēan mīnes* With the inversion of *mīnes* and *frēan* cf 71 6, 73 8

91 7 **mōdþ** Dietrich and Grein both understood this rune as *wēn*, the former rendering the clause (XI, 453) 'was die sorge meines herren in mitternachten beruhigt,' the latter (*Dicht*) 'was meines waltenden Herrn Gemutshoffnung schützt in Mitternachten' Afterwards (XI, 486) Dietrich suggests *mōdwyln* rather than *mōdwēn* Sievers has shown conclusively (*Anglia* XIII, 3-4) that in Anglo-Saxon poetry (not only in *Rid* 91 7, but in *El* 1090, 1264, *Chr* 805, *Ap* 100, *Run* 8) W always demands the interpretation *wyn*, a rendering of the rune sustained by the Anglo-Saxon alphabet in the Salzburg MS (Wimmer, *Runenschrift*, p 85) Sievers further shows that in the present passage *mōdwyln* is but a periphrase of 'treasure', and points to *Chr* 807 f, *lifwynna dæl* (feoh); *Beow* 2270, *hordwynne*, *And* 1113, *næs him tō māðme wynn*, etc

91 8 All editors, including Sievers (*Anglia* XIII, 4), read *hwīlum ic under bæc bregde nebbe*, but Holthausen, *Engl Stud* XXXVII, 211, assigns *bregde* to the first half line, and prefixes *brūnre* or *beorhtre* or *blācre* to *nebbe* The emendation is absolutely unnecessary *hwīlum ic under bæc* is a verse of the B type (cf 41 86, *nīs under mē*), the second stressed syllable, *bæc*, carrying the alliteration For B type with alliteration in second foot, see Sievers (*PBB* X, 289)

91 8-9 Grein, *Dicht*, translates 'Ich schwinde bisweilen den Schnabel rückwärts, ein Hüter des Hortes' And Heyne follows him (*Halle Heorot*, p 30) 'Ein Hüter des Hortes, wenn er seinen Bart rückwärts dreht' But *bregde* is transitive with *hȳrde* as its object, and *nebbe* is the instrumental See my translation (*supra*)

91 9 **hyrde þæs hordes** Cf *Beow* 887, hordes hyrde This heroic phrase is here very aptly applied to the lock

91 10 **lāfe þicgan** Cf *Fates*, 61, welan þicgan, 1b 81, feoh þicgan, *El* 1259, māðmas þēge

91 11 **wælcræfte** Grein, reading *walcraft*, misses the whole sense of the passage (*Dicht*) 'die er vom Leben hieß treiben nach seinem Willen todliche Kraft' See my translation

RIDDLE 92

This fragment is not printed by Thoipe and Grein, so it is not solved by Dietrich Trautmann (*Angla, Bb* V, 50) suggests with confidence the answer 'Beech' My reasons for accepting this solution will appear in my notes to the various enigmatic phrases of the problem

While the 'Hainbuche' (*Carpinus betulus*) does not appear among the Anglo-Saxons (Hoops, *Wb u Kp*, p 257), still the beech or *fagus* is well known (contra Holthausen, *Engl Stud* XXXVII, 211) 'Und da die Buche in der angelsächsischen Periode wiederholt in Urkunden auftritt und, wenigstens in Sudengland, durchaus den Eindruck eines altheimischen Baumes macht, ist sie sicher auch zur Römerzeit vorhanden gewesen und nur Caesars Beobachtung entgangen Doch hat die Buche in England nie die Verbreitung und Bedeutung als Waldbaum erlangt wie in Deutschland und Danemark' (Hoops, 1b p 259)

92 1 **brūnra** refers to the swine that subsisted on the beech mast In *Rid* 41 107, the *bearg* dwelling 'in the beech-wood' is called *won*, a close synonym to *brūn* (*Spr* I, 145, Mead, 'Color in O E Poetry,' *P M L A* XIV, 187, 194) Holthausen's change to *brunna* (*Engl Stud* XXXVII, 211) — 'the boast of wells or springs' — is therefore totally unwarranted

92 2 **frēolic feorhbora** This finds ample illustration in the gloss to *De Creatura* 49 (MS Royal 12, C XXIII, f 103 v) 'Fagus et esculus arbores glandifere ideo vocate creduntur qua earum fructibus olim homines vixerunt cibumque sumpserunt et escam habuerunt' I have already discussed (notes to 41 105, 106) the use of beech-woods as swine pastures The oak is another life giver and feeder of flesh (see note to *Rid* 56 9)

92 3 **wynnstaþol**, which Holthausen (*Engl Stud* XXXVII, 211) would change needlessly to *wynn on staþole*, may refer to the joyous station of the beech-tree, compare *Run* 82, stiþ on staþule (*ash*), *Run* 37, wyn on ēþle (*yew*), *Rid* 54 2, trēow wæs on wyne But the word almost certainly indicates the book, which is called *þæs strangan staþol* in the Bookmoth riddle (48 5^a) See also *Sal* 239, gestaðeliað staðolfæstne geþoht (*books*) — **wīfes sond** In like manner the staff that bears the husband's message, *H M* 1, 12, tells us that 'it is sprung from the tree-race' We are reminded of the phrase of Tacitus, *Germania*, chap 10, 'notis virgae frugiferae arboris impressis,' and of the lines of Venantius Fortunatus in the sixth century (*Carmina* vii, 18, 19, cited by Sievers, *Pauls Grundriss*¹ I, 24)

Barbara fraxineis pingatur runa tabellis,
Quodque papyrus agit, virgula plana valet

Though Sievers (1 c) like many earlier scholars (B T, p 113), calls into question the traditional etymology, every Anglo Saxon found the origin of 'book' (*bōc*) in the 'beech tree' (*bōc trēow*), for, as our riddle shows us, beech bark was used by him for writing (see *NE D s v* 'Book,' Kluge, *Etym Wtb s v* 'Buch')

92 4 **gold on geardum** Holthausen, *Anglia*, Bb IX, 358, would change *gold* to *gōd*, but the emendation is unwarranted, as *gold* may well refer to the adornments of the Book, see *Rid* 27 13^a, *gierede mec mid golde* (*book*) Cf 21 8, *gold ofer geardas* (*sword*)

92 5 **hyhtlic hildewæpen** That the beech, as well as the ash, is used for weapons, is shown by the bequest of a beechen shield in the Wills (Thorpe, *Diplomatarium Anglicum*, 561, 5, A D 938) 'Ic ge ann Siferpe mīnes bōcscyldes'

RIDDLE 93

As in the companion piece, *Rid* 88, the subject is 'the Inkhorn, made from a Stag horn' Dietrich (XI, 486-487) Though it does not appear in the dictionaries of B T and Sweet, *blac-horn* glosses 'atramentarium' in *Oxford Glosses* 4, 245, 33 (*Herrigs Archiv* CXIX, 185), and High and Low German cognates are noted by Dietrich, 1 c The riddle, like *Rid* 88, vividly pictures the Horn's change of state from its glad free life on the head of the stag to its wretched lot as a swallower of black fluid after the shaping knives have done their cruel work

93 2 **willum sīnum** So 91 11^b

93 5 f The hunter, after describing the entangling of game in nets, tells us in Ælfric's *Colloquy*, 92, 14, *mid swiſtum hundum ic betæce wildeor*, and MS Harl 603, f 24, contains a striking picture of a stag pursued by two dogs Sharon Turner, VII, chap vii, translates from the Life of Dunstan (see Auctor B, Stubbs, *Memorials*, p 24) an account of a hunt of King Edmund 'When they reached the woods, they took various directions among the woody avenues, and lo, from the varied noise of the horns and the barking of the dogs, many stags began to fly about From these, the King with his pack of hounds selected one for his own hunting and pursued it long through devious ways with great agility on his horse, and with the dogs following The stag came in its flight to a precipice and dashed itself down the immense depth, with headlong ruin, all the dogs following and perishing with it'

93 6 **dægrīme frōd** Cf 54 4, *frōd dagum*, 73 3, *gearum frōdne*

93 7-12 Brooke's lively rendering (*EE Lit*, p 142) may be changed to the proper third person 'At whiles, my lord (the stag) climbed the steep hillsides mounting to his dwelling Then again he went into the deep dales to seek his food—his strengthening [better, 'his safety'], strong in step He dug through the stony pastures, when they were hard with frost, then (as he shook himself and tossed his head, the rime) the gray frost flew from his hair' Brooke adds 'Scott himself could hardly have said it better

But ere his fleet career he took,
The dewdrops from his flanks he shook'

The Lithuanian riddle (Schleicher, p 201) is an interesting parallel 'Was tragt den Thau auf seinen Hornern? Der Hirsch'

93 7 **stealc hliþo** Cf *Rid* 3 7, on **stealc hleoþa**, 4 26, **stealc stānhleoþu**

93 9 **in dēop dalu** Cf *Chr* 1531, on **þæt dēope dæl**, *Gen* 305, on **þā dēopan dalo**, *Gen* 421, on **þās dēopan dalo** — **duguþe** Grein, *Dicht*, renders 'Starkung,' and Brooke (*supra*) 'food — strengthening' But the context points to the meaning 'salus' or 'safety' (*Spr* I, 211–212) The thought is parallel to the well known description of the chase of a stag, *Beow* 1369 f

þēah þe hǣðstapa hundum geswenced,
heorot hornum trum holtwudu sēce,
feorran geflymed, etc

93 10 **strong on stæpe** Cf 28 13 **strong on spræce** The half line is of the shortened A type (└ × | ∪ ×), not uncommon in the *Riddles* (see Herzfeld, p 49)

93 11–12 **hāra forst** Only once elsewhere in the poetry is *hān* similarly applied *And* 1257–1258, **hrīm ond forst | hāre hildestapan** (cf Krapp's excellent note)

93 12 **on fūsum** MS and Edd read here *of*, which seems to me inapt and pointless, cf Grein (*Dicht*), 'Ich ritt von dem Beelten (?)', and Thorpe, B T, p 349, 'I rode from the ready [men]' On the other hand, *lc on fūsum rād*, 'I rode on the quick one,' exactly accords with the preceding description of the stag in flight

93 13–14 The appearance of this motive in *Rid* 88 18–20 has been already noted

93 15–18 See the fate of the Horn, 88 32–33 The knife inflicts equal pain upon the Book, 27 5–6, and the Reed, 61 12–13

93 15–16 **isern brūn** The adjective is often applied to weapons, cf *Rid* 18 8, **brūnum beadowæpnum** *Brūn* is the epithet of *eag*, *Beow* 2578–2579, and *brūnecg* of *seax*, *Beow* 1547, of *bill*, *Mald* 163.

93 16^b–17 Cosijn, *PBB* XXI, 16, compares with this passage *And* 1240–1241, **blād ȝbum wēoll | hātān heolfre**, which he amends to *hāt of hiebre* But Krapp in his note (p 139) has shown that the passages are not parallel and that the emendation is unwarranted

93 19–20 The Horn's inability to wreak vengeance upon its enemies recalls the similar helplessness of the Sword, 21 17–18, and of the Ore, 83 8^b — **wrecan** .
on wigan fēore Cf 21 18, **wræce on bonan fēore**

93 21–22 **ealle þætte bord biton** The phrase puzzles Grein, who renders, *Dicht*, 'die Elendgeschicke welche Brette bissen (?)' The Shield (*bor d*) says in *Rid* 6 8–9, **mec hondweorc smiþa | bitað in burgum** So in our passage, 'all who bit the shield' is simply a periphrase for 'the handiwork of smiths' or all cutting or wounding weapons — see *isern*, *style* (ll. 15, 18) Similar enigmatic circumlocutions appear, 81 7, 93 27

93 22^b–23 Compare the drink of the pen in the riddle of the Book, 27 9^b–10^a, **þēamtelge swealg | strēames dāles**, and mark the mediæval receipt for ink-making cited in my note to that passage The riddler indulges himself in a sly word-play upon the two meanings of *blace* (*blace*), the instr form, 'black' or 'ink' — thus laughing in the face of the solver 'Now I swallow black' (or 'ink'), etc Compare the double meaning of *blād*, 38 7, and of *hæfte*, 73 22 Grein (*Dicht*) completely misses the point in his rendering, 'Blinkend schlinge ich Waldholz nun und Wasser' *Eorp[e]s nāthwat* (93 25) is another reference to the ink, which is poured into the belly of the Horn

93²⁶⁻²⁷ Dietrich (XI, 487) would read *hordwarað*, and finds here a reference to the other Horn of *Rid* 88. He believes that the *wulfes gehlēpan* is the dog which it tossed (*wīde bær*) when the stag was at bay. But this explanation is far-fetched and will not serve. We have to do with an Inkhorn riddle. The plundering enemy (*hībende fēond*) who guards my treasure (*mīn hord warað*, cf. *Rid* 32²¹, 83⁴) is the pen or quill, which emerges from the belly of the Inkhorn (l. 28). Line 27, *sē he ær wīde bær wulfes gehlēpan*, finds its explanation in the gloss to Aldhelm's 'Alphabet' enigma, iv, l. 5, in MS Royal 12, C XXIII (Wright, *Satirical Poets* etc. II, 549) 'Ignoramus utrum cum *penna corvina* vel anserina sive calamo perscriptae simus'. The pen of our riddle is the *penna corvina*, the common crow-quill, and the raven, which 'it once bore widely,' is properly called 'the companion of the wolf,' as these creatures of prey are always associated in Anglo-Saxon poetical thought (cf. *Beow* 3025-3028, *Exod* 162-168, *Jud* 205-207, *El* 110 f, *Brun* 61-65, Brooke, *E E Lit*, pp. 129-132). In the Old Norse, *Fagrslinnu* § 5 (Munch and Unger, 1847, p. 4), the raven is called *arnar eiðbróðir*, 'oath-brother to the eagle'. With this periphrasis for the pen compare the others in the *Riddles* 27⁷, *fugles wyn*, 52⁴, *fultum fromra* (MS *fuglum fromra*)

93²⁸ The editors have overlooked the *oft me* of MS and B M. *Bewaden* does not mean 'ausgehohlt' (Dietrich XI, 487, *Sp*, I, 97), nor 'deprived' (Sweet, *Dictionary*, s. v.), but 'emerged'. 'Often emerging from my belly he (the quill) fares, etc.', aptly accords with 93²²⁻²³, where the Inkhorn refers to the ink contained in its belly. With *oft mē of wombe* cf. 18⁶, *hū mē of hrife*, 77⁶, *mē of sīdan*

93²⁹ So of the Pen in 27¹⁰, *stōp eft on mec* (*parchment*)

93³⁰ *dægcondel*. See Krapp's *Andreas*, p. 101 (note to line 372, *wedercandel*)

93³² *ēagum wlitē*. So *Ps* 65⁶, cf. *Whale*, 12, *ēagum wlitē*, *Gen* 106, *ēagum wlitē*, 1794, *ēagum wlitē*

RIDDLE 94

The few surviving phrases of this badly damaged fragment exhibit a striking likeness to the comparatives of the 'Creation' riddles, 41 and 67. 94², *hýrre þonne heofon* (cf. 67⁶, *heofonas oferstige*), 94³, *[hræ]dre þonne sunne* (cf. 67³, *swiftrre þonne sunne*), 94⁷, *lēohtrre þonne w* (cf. 41⁷⁶). Possibly this was another handling of that theme of universal interest.

RIDDLE 95

Rid 95 has long been the theme of minute yet fruitless discussion—I quote largely from my article in *MLN* XXI, 104. Dietrich's solution, 'Wandering Singer' (XI, 487), which has been accepted by Prehn, p. 262, and Brooke, *E E Lit*, p. 8, defended by Nuck (*Anglia* X, 393-394) and Hockett (ib. 584-592), is rightly rejected by Trautmann (*BB* XIX, 208) on many grounds. Yet his own answer, 'Riddle,' thrice championed by him (*Anglia* VI, *Anz* 168, VII, *Anz* 210 f, *BB* XIX, 209) and attacked at length in the articles of Nuck and Hockett, seems to me even more unfortunate than that of Dietrich. His interpretation everywhere refutes itself by its academic viewpoint and its consequent failure to

grasp the naive psychology of riddling (contrast with this rendering the riddles on the 'Riddle' cited by Pitre, pp xix-xxi), by perverted meanings and violent forcings of text (*infra*) I believe the answer to be 'Moon' (*MLN*, 1 c), and I find three motives common to *Rid* 95 and 30, 'Moon and Sun' These are the fame of the subject among earth dwellers, its capture of booty in its proud hour, and its later disappearance from the sight of men I repeat here my translation and analysis of the problem 'I am a noble being, known to earls, and rest often with the high and low Famed among the folk (so of the Sun, 30 8, *sēo is eallum cūð eorðbūendum*), I fare widely (I hope's reading of 3 b, *fēre*) And to me, (who was) formerly remote from friends (so the Moon refers to his periods of lonely darkness), remains booty (see notes), if I shall have glory in the burgs (compare 30 5, the Moon "would build himself a bower in the burg") and a bright god (Trautmann, "course") Now wise (learned) men love very greatly my presence (notes) I shall to many reveal wisdom (notes), nor do they speak any word on earth (the Moon's teachings, unlike those of an earthly master, are conveyed and received in silence) Though the children of men, earth dwellers, eagerly seek after my trail, I sometimes (that is, when my light wanes) conceal my track from each one of men' (notes)

95 1-3^a Compare not only the description of the Sun, 30 8, cited above, but that of the Moon, 40 1-3, 5-6

95 1 *indryhten* is aptly used of the Moon or of the Soul, 44 1, but certainly not of a Riddle, as Trautmann would have us think

95 2 *rīcum ond hēanum* Cf *Rid* 33 13, *rīce ond hēane*, *Jud* 234, *nē hēane nē rīce*, *Gu* 968, *nē rīcra nē hēanra*

95 3 *folcum gefræge* So *Beow* 55, *Men* 54 In each of these passages the phrase means 'famous among the folk,' nowhere 'ein gegenstand des fragens' (Trautmann) — *fēre wide* Cf 4 71, *wide fēre* 59 2, *wide ne fēreð* The Moon tells us, Bern MS 611, 59 3, *Anth Lat* I, 369, 'Quotidie currens vias perambulo multas' See also the journeyings of the Moon, 40 16-17

95 4 Here I read with Brooke (*E E Lut*, p 8) *fremdum* instead of MS *fremdes* (the text is corrupt), but I interpret the passage very differently From its position at the end of the first half line *ær* can hardly be a preposition governing *frēondum*, but is rather an adverb modifying *fremdum* (compare 45 7^a, *efenlang ær*), which qualifies *mē* and is followed by the usual dative construction (*Spr* I, 338) For *stondeþ* in the sense of 'remains,' cf. *Wond* 57, *swā him wideferh wuldor stondeð* This interpretation of the line is certainly better than to change *ær* to *fær*, to regard *frēondum* as dat sg pres part of *frēogan*, *frēon*, and to render *stondeð* as 'droht' (Trautmann)

95 5^a *hīpendra hyht*, 'the delight of plunderers,' which has given much trouble to Trautmann and Hocketier (1 c), is but a circumlocution for *hūþ*, 'booty' (30 2^b, 4^b), as 27 7^b *fugles wyn* is a periphrase of *fēber*, 'quill,' or as 65 3^a *hæbbendes hyht* is equivalent to 'the thing possessed' 'Booty,' as in *Rid* 30, refers to the light captured from the Sun, 'the bright air vessel' of the earlier riddle (30 3^a) *Ælfric* tells us, 'se mōna ond ealle steorran underfōð lēoht of þære miclan sunnan, ond heora nān næfð nænne lēoman būton of þære sunnan lēoman' (*De Temporibus, Leechdoms*, III 236)

95⁶ *blæd* is used in the present sense of 'glory of light' in *Chr* 1238-1239, *hȳ lēohte blicah, | blæde ond byrhte, ofer burga gesetu*, and in *Chr* 1291, *Geseoð hī pā betran blæde scinan* — *in burgum* Cf 30^{5a} (Moon), on *pære byrig* (note) It is noteworthy that in *Chr* 530, *in burgum* refers to Heaven, which may be the meaning here But compare *Met* 5 1-3

Du meahst be pære sunnan sweotole geðencean
ond be æghwelcum oðrum steorran,
pāra þe æfter burgum beorhtost scīneð

If MS *beorhtne god* demands emendation, we may gratefully accept Trautmann's *gong*, as no word could better suit the Moon's path in heaven But it is not necessary to depart from the manuscript reading, as classical and Germanic belief assigns a *ged* to the Moon (Grimm, *Teutonic Mythology*, pp 705, 1501), and our poet may be recording old tradition An Anglo Saxon manuscript of the treatise of Aratus (MS Tib B V) contains the figures of Sol in a quadriga and of Luna in a biga (Westwood, *Facsimiles*, p 109, pl 48) Various details are modified to suit the taste of the Anglo-Saxons In a picture of the crucifixion (Publ Libr Camb No F f 1 23, Westwood, p 120) 'Sol' and 'Luna' are seen weeping above the arms of the cross, and similar designs are found in MS Titus D 27 (Westwood, p 124) In the Utrecht Psalter (Westwood, p 20), the Sun of the first psalm is personified as a male half-length figure holding a flaming torch But our riddler's thought here may be wholly Christian, cf *Beow* 570, *beorht bēacen godes (sun)* The riddle, like its mate (see notes to 30), is at times reminiscent of Ps xix

95^{7a} *snottre*. The word is used by Byrhtferth of scholars of this sort of lore (*Angla* VIII, 330, l 33) Another *Handbōc* passage (ib 308, 19-24) shows the love of English 'wise men' for the Moon and his 'wisdom' 'Uton ærest glēawlice swyðe witan hwæt hē [se mōna] sȳ tō sōðe ond hwañon hē cōme ond hwæt hē dō on þām gerime oððe hwȳ hē sȳ swā gehāten, oððe hwa hine gemette, oððe hine þæs wurðscipes cūðe þæt hē sceolde gestandan on þām rīmcraefte Ic wāt gere þæt hē ys þeodscipes wyrðe'

95^{9a} *wisdōm cȳpan* The Moon is the source and center of Anglo Saxon 'wisdom' or scientific knowledge (*wisdōm* is used of the sciences, *Boethius* 7, 3) Its orbit and 'leap,' its cycles, its epacts, its relations to the weather, its effect upon the tides, are the leading themes of Ælfric's *De Temporibus* (*Leechdoms* III, 248, 264-268, 282) The Moon is invaluable in prognostications (ib 150-162, 177-197), and sets, of course, the time of Easter (*Handbōc*, pp 322-330) — *nō þær word sprecað*. With this compare the account of the Moon, 40^{12b}, *nē wip monnum spræc*

95¹⁰ *ænig ofer eorðan* So 41²¹, *Gu* 727 — *ælda bearn* So 84³¹

95^{10b-13} The same motive, somewhat similarly phrased, appears at the close of the 'Ore' riddle, 83¹²⁻¹⁴ The thought is exactly parallel to 30¹³⁻¹⁴ ('Moon') and to Bern MS 611, 59 1-2, 'Luna' (*Anth Lat* I, 369)

Quo movear gressu nullus cognoscere tentat,
Cernere nec vultus per diem signa valebit

GLOSSARY

The vowel *æ* is treated as equivalent in rank to *a*, *þ* follows *t*, the order otherwise is alphabetic. Arabic numerals indicate the classes of the ablaut verbs according to Sievers's classification, W1, etc., the classes of the weak verbs, R the reduplicating, PP the preteritive-present verbs. When the designations of mood and tense are omitted, 'ind pres' is to be understood, when of mood only, supply 'ind' if no other has immediately preceded, otherwise the latter. When a reference or group of references is given without grammatical indication, the description of the preceding form is to be understood. The Old English form is omitted, when it corresponds to the caption. Forms from the 'First Riddle,' and all editorial additions to the text, are given in brackets.

A

A = *rune* ƿ 20⁸, 25⁸, 65⁸⁵
ā, **aa**, adv. *ever, always* ā 85⁶, aa 35⁶
ābædan, W1, *ward off, restrain* 3 sg
 ābæd (= ābædeð) 56¹²
ābelgan, 3, *irritate, make angry* 1 sg
 ābelge 21⁸²
ābēodan, 2, *utter, announce* inf 61¹⁶
ābīdan, 1, *await, expect, abide* inf 6⁹
ābreccan, 5, *break down, take (fortress)*
 pret opt 3 sg ābræce 56⁷
ābrēgan, W1, *frighten, terrify* inf
 41¹⁷
ac, conj., *but* 4⁷, 6⁷ 18, 16¹⁷, 21²⁸, 23⁸,
 37¹⁰, 38⁶, 40⁸ 18 16 21, 41⁹⁹ 101, 61⁶, 83⁹ 12,
 88^{12,24}, 93²¹
āc, m 1 *oak* ns 56⁹ — 2 *name of*
rune A np ācas 43¹⁰
ācennan, W1, *bring forth, bear (child)*
 pp ācenned 41⁴⁴, 51¹, 84¹
adela, m, *filth* is adelan 41⁸²
ādle, f, *disease* ns 44⁴
ādrīfan, 1, *drive away* pret 3 sg ādrāf
 93¹⁴
æfensceop, m, *evening bard* ns 9⁵
æfre, adv 1. *ever, at any time* 40¹⁰,
 41^{9,86} 67, 61⁸ — 2 *always* 84⁵
æftanweard, adj, *from behind, in one's*
rear asm æftanweardne 63⁵

æfter, prep w dat 1 *after* 13¹⁵,
 28¹⁷, 29¹¹, 80¹⁰ — 2 *along* 34¹, **æfter**
hondum, *from hand to hand* 31⁵ —
 3 *according to* 40¹⁵, 73¹⁰
æfter, adv, *afterward, then* 21²¹, 40²⁸,
 60⁶, 88¹⁹
æftera, adj, *second* nsm wk æftera
 54¹²
æfterweard, adj, *following, behind*
 nsm 16¹⁴
āgan, PP, *have, possess* opt 3 pl āgen
 42⁵, inf 44⁵ See **nāgan**
āgen, adj, *own* nsn [āgen] 88²¹, asn
 10⁶, 45⁴, 55⁸
āgētan, W1, *destroy* pret 3 sg āgētte
 83⁷
æghwā, pron, *every one* nsm 66²
æghwær, adv 1 *everywhere* 41¹⁸
 18 80, 87 50 82 — 2 *anywhere* 41⁶⁹
æghwæðer, pron, *each* gsm æg
 hwæðres 47⁵
æghwylc, pron, *each (one), every (one)*
 nsn 40²⁶, gsm æghwylces 37¹⁰, asm
 æghwylcne 40⁵
āgīfan, 5, *give, bestow* 1 sg āgyfe 80¹⁰
āglāc, n, *misery, torment* ds āglāce
 4⁷, as 81⁶
āglæca, m, *wretch* ns 93²¹
āglāchād, m, *state of wretchedness*
 ds āglāchāde 54⁵

- agnian**, W2, *possess* pret 3 sg āgnade 93¹⁴
- agof** (boga), *bow* 24¹
- ægðer** (= æghwæðer), pron., *each* as ægþer 40¹¹ See **awðer**
- āhebban**, 6, *raise, lift up* 3 pl āhebbað 8³, pret 3 sg āhöf 11⁹
- āhreddan**, W1, *snatch away* pret 3 sg āhredde 30⁹
- æht**, f, *property, possession* ns 71¹, 79¹, dp æhtum 88²⁸
- ælde**, mpl, *men* gp ælda 84⁸¹ 95¹⁰, dp ældum 6⁶, 34¹¹, 81⁶
- ālōdan**, 2, *grow* pp āloden 84⁸⁰
- ām**, m, *weaver's rod, slay-rod* (Dietr *pecten textorius*) ns (MS āmas) 36⁸ (*Leid* aam)
- āmæstan**, W1, *fatten* pp nsn āmæsted 41¹⁰⁸
- an**, prep, *in* 43¹⁰
- ān**, num 1 *one, certain one* nsm 16⁷, 43¹⁰, nsf 53⁶, 84¹, [ān] 10³, nsn 22¹², gsf ānre 44¹⁸, dsm ānum 11⁴, 33⁶, asm ānne 50¹, 56¹¹, 86⁸, 93²⁶, ænne 81⁸, asf āne 57¹, 74², 76¹, asn 86⁸, isf ānre 84⁸⁹, gp ānra 14⁵, 37¹⁰ — 2 *alone* nsm 84¹⁰, wk āna 37⁹, 41²¹ 90, dsm ānum 26⁸, dpm ānum 61¹⁵ See **ānforlætan**
- ānād**, n, *solitude* ds ānāde 61⁵
- and**, see **ond**
- ānfēte**, adj, *one footed* asf 59¹
- anfōn**, R, *receive* pret 3 sg anfēng 43⁸
- ānforlætan**, R, *forsake, abandon* pret 3 sg ānforlēt 72⁹
- ānga**, adj, *sole, only* nsm 88²¹
- ānhaga**, m, *solitary, recluse* ns 61
- ænig**, adj pron., *any* nsm 41²¹, 61⁸, nsf 41⁸⁶, gsm æniges 60¹⁸, dsm ænigum 24¹¹ 15, ængum 14⁵, 72¹⁶, asn 40²⁷, 95¹⁰, 7 ænig 84¹⁵ See **nænig**
- ænlice**, adj, *incomparable* nsm 74²
- ænlice**, adv, *incomparably* [ænlice] 41²⁵
- anstellan**, W1, *cause, establish* 1 sg anstelle 4⁶⁸
- anwaldan**, m, *ruler (the Lord)* ns 41⁴
- ær**, adv, *before, formerly, once* 21², 31⁵, 7⁷, 12¹⁰, 14¹⁰, 24⁷, 28¹², 29⁹, 45⁷, 50¹¹, 55⁹, 61⁸, 66², 73⁴ 26, 84¹⁸, 88²⁸, 93²⁷, 95⁴
- ær**, conj, *before* 31¹, 6⁶, 56⁶
- āræran**, W1, *raise, establish* 1 sg ārære 83⁹, pp āræred 38⁷
- ærendean**, W2, *bear tidings* inf [ær]en-dean 40¹
- ærendspræc**, f, *message* as ærend spræce 61¹⁵
- ærest**, adv, *first* ærist 36² (*Leid* ærest), 41⁷, 83⁵
- ārētan**, W1, *make glad* 1 sg ārēte 7⁶
- ærigfæru**, see **earhfaru**
- ārisan**, 1, *arise* 3 sg āriseð 4²⁰
- ārlice**, adv, *honorably, kindly, gently* 10⁶, 44⁴
- æror**, adv, *before, formerly* ær[or] 24⁹
- ærra**, comp adj, *first* nsm 54¹²
- ārstaef**, m (only in pl), *kindness, bene fit* ip ārstaefum 27²⁴
- ārýpan**, W1, *tear off* 3 sg ārýpeð 77⁷
- æsc**, m 1 *ash spear* ip æscum 23¹¹ — 2 *name of rune Æ* 43⁹
- āscūfan**, 2, *shove forward* inf 91⁸
- āsecgan**, W3, *declare, proclaim* inf 2²
- āsettan**, W1 1 *place* inf 30⁶ — 2 with sið, *to make a journey* inf 10¹¹
- āstigan**, 1, *arise* 1 sg āstige 2⁸, 3 sg āstigeð 4⁴⁹
- āswāpan**, R, *sweep away* 1 sg āswāpe 24⁶
- æt**, prep w dat 1 *at, in (time, place, and circumstance)* 41⁴, 22⁴, 32¹² 16, 35⁸, 36⁷ (not in *Leid*), 41⁶ 84, 43¹⁶ 44⁶, 55⁹, 61², 78⁶, 88²⁴ — 2 *from (at the hands of)* 21¹⁶
- æt**, m, *food* gs ætes 41⁶⁵
- āteon**, 2, *draw out, take out*. pret 3 sg āteah 62²
- ætgedere**, adv, *together* ætgædre 54¹¹, 56¹¹ See **tōgædre**
- ātimbran**, W1, *build, rear* inf 30⁸

atol, adj, *dine, grisly, malignant* nsm
4⁴⁹, nsn 23⁷

ætren, adj, *poisonous* nsm 24⁴

ætsomne, adv, *together* 23¹, 43⁷, 85⁸

ättor, n, *poison* as 24⁹

ättorspere, n, *poisoned spear* ip ättor
sperum 18⁹

ätyhtan, W1, *produce* pp ätyhted
51⁸

[aðecgan, W1, *give food to*?, *oppress*?
inf aþecgan 12⁷]

æðele, adj, *noble* nsf æþelu 80⁶, sup
gsn wk æþel[est]an 60⁹

æðeling, m, *prince, noble, atheling* gs
æþelinges 79¹, 80¹, np æþelingas 50⁸,
gp æþelunga 47⁶

æðelu, f 1 *origin, ancestry* ip æþe-
lum 44¹ — 2 *nature* ap æþelu 56⁸

æðringan, 3, *burst forth, rush* 1 sg
äþringe 41²

æðrintan, 3, *swell* pp äþrunten 38²

äweaxan, 6, *grow up* pret 1 sg äwōx
11⁸, äwēox 73¹, pret opt 1 sg
äwēox[e] 10¹⁰

äweccan, W1, *awake, arouse* pp np
äweachte 14⁸

äwefan, 5, *weave* pret 3 pl äwāfan
36⁹ (*Leid äwēfun*)

äweorpan, 3, *cast aside*? äweorp?
84¹⁴, pp äworpen 41⁴⁹

äwerian, äwergan, W1, *gird, bind*
opt 3 sg äwerge 41⁴⁷

äwrecan, 5, *drive away* inf 91¹¹

äyvðer (= ähwæðer), pron, *esther* ns
äwþer 88⁸⁰

äwyrgeð, pp *accused* 21¹⁷

B

B = *rune* Æ over 18, 65²

bæc, n 1 *back* ns 88²¹, ds bæce
4⁸⁶, 16⁸ — 2 *under bæc, backwards*
23¹⁷, 91⁸

bæl, n, *fire, flame* gs bæles 83²

bān, n, *bone* ds bāne 69⁸, as 40¹⁸

bānlēas, adj, *boneless* asn wk bān-
lēase 46⁸

bær, adj, *bare, naked* nsf? 32²²,
asn 66⁴

bærnan, W1, *burn, consume* 1 sg
bærne 2⁵, 7² See byrnan

bæð, see seolhbæð

baðian, W2, *bathe* pret 3 pl baþedan
28⁶

be, prep w dat 1 *by, beside, along*
(*local*) 22², 23¹⁵, 61¹, 70⁶, 84⁸, 88²⁸ 33
— 2 *by (temporal)* 28¹⁷ See bi

beadu, f, *fight, battle* gs beadwe
88⁸¹

[beaducaf, adj, *battle prompt, warlike*
nsm wk beaducafa 11¹]

beaduwæpen, n, *war weapon* ap
beadowæpen 16⁸, ip beaduwwæpnum
18⁸

beaduweorc, n, *battle work* gp beado
weorca 6², 34⁶

bēag, m, *ring, collar* gs bēages 60¹¹,
as 72¹², (MS bæg) 5⁸, ip bēagum
32²²

bēagbroden, adj, *ring-adorned* nsf
15⁹

bealdlice, adv, *boldly* 41¹⁶, 61¹⁶

bealo, see feorhbealo

bēam, m 1 *tree* ns 92¹, gs bēames
56⁷, as 54¹, ap bēamas 2⁹ — 2 *beam,*
yoke ds bēame 72¹² — 3 *timber* gs
bēames 11⁷ See wudubēam

bēamtelg, m, *tree dye (ink)* is bēam-
telge 27⁹

bearg, m, *barrow pig* ns 41¹⁰⁶

bearm, m, *breast, bosom* ns 67⁴, ds
bearme 44¹², as 4⁸

bearn, n, *child* ns 21¹⁸, 84¹¹, as 10⁶,
np 27¹⁸, 41⁹⁶, 42⁴ 7, 84⁸¹, 95¹⁰, gp
bearna 58⁶, dp bearnum 16⁹, 40¹⁸
See frum-, woruldbearn

bearngestrēon, n, *begetting of children*
gp bearngestrēona 21²⁷

bearonæs, m, *wood nass, woody prom-
ontory* ap bearonæssas 58⁵

bearu, m, *grove, wood* ns 31⁴, ds
bearwe 54¹, 80⁶, (MS bearme) 22⁷,
dp bearwum 28², ap bearwas 2⁹

- bēatan**, R, *beat* 3 pl *bēatað* 3⁶, 81⁸
bēcanan, W1, *indicate, signify* 3 sg *bēcneþ* 40²⁶, 3 pl *bēcnaþ* 25¹⁰
bed, *bedd*, n, *bed* ds *bedde* 26⁴, as *bed* 5⁸ *See grundbedd*
bedrīfan, 1, *drive* pret 3 sg *bedrāf* (MS *bedrāf*) 30⁹
befæðman, W1, *unfold, contain* 1 sg *befæðme* 93²³
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behealdan, R 1 *hold, possess* pret 1 sg *behēold* 73⁴ — 2 *behold, see* pret opt 3 sg *behēolde* 61⁵ *See bihealdan*
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belācan, R, *embrace* pret 3 sg *beleolc* 61⁷
belcedsweōra, adj, *swollen-necked* nsm 81¹
belōsan, 2, *lose* pret 1 sg *belēas* 27⁴
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bellan, 3, *grunt* ptc nsm *bellende* 41¹⁰⁶
bemiðan, 1, *conceal* 1 sg *bemiþe* 95¹⁸
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bēn, f, *prayer* ds (abs) *bēne* 60¹⁸
benc, *see meodubenc*
bend, mfn *bond* dp *bendum* 54⁶, ap *bende* 4¹⁵, 21⁸⁰, 1p *bendum* 53³ 7 *See orðoncbend*
benn, f, *wound* np *benne* 60¹²
bennian, W2, *wound* inf *bennegean* 57², pret 3 sg *bennade* 93¹⁸ *See gebennian*
bēobrēad, n, *bee bread* as 41⁵⁹
beofian, W2, *tremble, shake* 3 pl *beofiað* 4⁹
bēon, *see wesan*
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beorg, m, *mountain, hill* as 16¹⁸
beorghlið, n, *mountain slope* ap *beorghleoþa* 58² *See burghlið*
beorht, adj, *bright* nsm 21³, nsf 41²⁸, asm *beorhtne* 15⁷, 95⁶, npf *beorhte* 12¹, comp nsf *beorhtre* 20⁸ *See hēafodbeorht*
beorhte, adv, *brightly* 35⁹
beorn, m, *man, hero, warrior* ds *beorne* (MS *beorn*) 13⁶, as *BE[orn]* 65², gp *beoma* 61¹⁶, ap *beornas* 32¹⁵
bēot, n, *boast* ns 92¹
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besincan, 3, *sink, submerge* pp *be suncen* 11⁸
besnyðan, W1, *deprive of* pret 3 sg *besnyþede* 27¹
bestelan, 4, *deprive* pp npm *bestolene* 12⁶ *See bistelan*
bestreðan, W1, *heap up* pp *bestreþed* 84⁴⁸
bētan, W1, *make better, improve* 1 sg *bēte* (MS *bētan*) 7¹⁰, ? *bēte* 71¹⁰, 92⁶
betera, adj, *better* nsf *betre* 41²⁸ *See gōd, sēlra*
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beðencan, W1, *intrust* opt 3 pl *beþencan* (MS *beþuncan*) 40⁷

- beðennan**, W1, (*stretch over*), *cover*
pret 3 sg beþenede 27¹²
- bewadan**, 6, *come forth, emerge* pp
bewaden 93²⁸
- bewæfan**, W1, *clothe* pp bewæfed 71¹
- beweorpan**, 3, *surround* 3 sg be-
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- bewindan**, 3, *gird* pp bewunden 31²,
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- bewrēon**, 1, *cover* pp asf bewrigene
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- bewreðian**, W1, *sustain, support* pp
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- bewyrcean**, W1, *make, work* pp asm
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- bicgan**, W1, *buy* 3 pl bicgað 55¹²
- bīd**, n, *delay, abiding* as 4⁸
- bīdan**, 1 1 *await, expect* 3 sg bīdeþ
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- biddan**, 5, *pray* pret 3 sg bæd 60⁸
- bīdfæst**, adj, *fixed* nsm budfæst 57⁷
- bīdsteal**, n, *halt* as bīdsteal grefeð,
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- bifeohtan**, 3, *deprive by fighting* pp
bifeohten 42²
- bifōn**, R, *encircle, surround* inf 41⁶²,
pp bifongen 27¹⁴
- bihealdan**, R, *see, behold* 3sg bihealdeð
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- bihōn**, R, *behang, hang round* pp bi-
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- bileccan**, W1, *cover, envelop* 3 pl bilec-
gað 27²⁵, [pret 3 sg bilegde 11¹]
- bill**, n, *sword* 1s bille 6²
- bilūcan**, 2, *inclose* pret 3 sg bilēac 62¹
- bindan**, 3, *bind* 1 sg binde 13³, 28¹⁸,
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- bindere**, m, *binder* ns 28⁸
- biniman**, 4, *deprive* pret 3 sg binōm
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- birēofan**, 2, *bereave, deprive* pp biro-
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- bīter**, adj, *bitter, fierce* nsf 34⁶, ipm
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- bitwēonum**, prep, *between* 30²
- biðeccan**, W1, *cover* pp biþeaht 3⁹
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- blæc**, **blac**, adj, *black* dsu blacum
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- blāc**, adj, *shining* ism wk blācan 44⁴
- blācan**, W1, *bleach* pp blāced 29⁵
- blāed**, m 1 *prosperity and breath* (play
on words) ns 38⁷ — 2 *glory* as
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- blandan**, R, *mix* pret opt 2 sg blende
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- blātan**, W1, *bleat* 1 sg blāte 25²
- blāwan**, R, *blow* piet 3 sg blēow
(MS blēowe) 87⁶
- blēað**, adj, *timid, gentle* nsm 41¹⁶
- blēd**, f, *blossom (leaf)* ap blēde 14⁹
- blēdhwæt**, adj, *fair fruited, rich in*
fruits apm blēdhwate 2⁹
- blēofāg**, adj, *varicolored* nsf 21⁸
- blīcan**, 1, *shine* inf 35⁹
- bliss**, f, *bliss* ds blisse 32¹⁵, as blisse
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- blōd**, n, *blood* ns 93¹⁶, as 40¹⁸
- blonea**, m, *white horse* ap bloncan
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- blōstma**, m, *flower, blossom* ds blōst
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- blōwan**, R, *bloom* inf 35⁹, ptc nsm
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- bōc**, f, *book (letter)* ap bēc 43⁷
- bodīan**, W2, *announce* 1 sg bodige 91¹⁰

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bold, n, *building* as 16⁹

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73⁷, ds bonan 26⁸

bonnan, R, *summon, call* 1 sg bonne
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brægnloca, m, *skull* as or ds brægn-
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breahm, m, *tumult, clangor* ns 4²⁶,
1s breahme 5³, gp breahma 44⁰

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brimgæst, m, *sea guest, sailor* gp
brimgiesta 4²⁵

bringan, W1, *bring* 1 sg bringe 9⁵,
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brōðorlēas, adj, *brotherless* nsm
biðorlēas 88²⁴

brū, f, *eye brow* gp brūna 41¹⁰⁰

brūcan, 2, *enjoy* 3 sg brūceð 29¹⁰, 3
pl brūcað 33¹², opt 1 pl brūcen 42⁷,
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brūn, adj, *brown* nsf wk brūne 61⁶,
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bylgedbrēost, adj, *puff breasted* nsm
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byrnan, W1, *burn* ptc nsf bymende
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- cæge, f, *key* gs cægan 43¹²
- cald, adj, *cold* comp nsm caldra 41⁵⁴
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- calu, adj, *bald* nsm 41⁹⁹
- caru, f, *sorrow* as care 44⁸
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- ceaster, f, *camp, city* as ceastre 60¹⁵
- cēne, adj, *bold* comp nsm cēna 41¹⁸
- cennan, W1, *bring forth* pret 3 sg cende 36² (*Leid* cænd[æ]), pp cenned 40¹⁵ *See* ācennan
- cēol, f, *ship, keel* ds cēole 4²⁸, 19⁴, 34²
- ceorfan, 3, *cut* pp corfen 29⁴
- ceorl, m, *churl, countryman* gs ceorles 26⁶, as 28⁸
- cēosan, *see* gecēosan
- cīrman, W1, *cry* 1 sg cirme 9⁸, 3 pl cirmað 58⁴, pret 3 sg cirnde 49⁸
- clam, m, *bond, fetter, fastening* ap clamme 43¹², clomme 4¹⁵
- clāngeorn, adj, *yearning after purity* nsf 84²⁶
- clengan, W1, *adhere, remain* 3 sg clengeð 29⁸
- clif, n, *cliff* ap cleofu 4²⁸
- clom, *see* clam
- clympre, f, *clump, mass* ns 41⁷⁵
- clyppan, W1, *embrace* 3 pl clyppað 27²⁶ *See* ymbclyppan
- cnēo, n, *knee* ap 45⁵
- cnōsl, n, *kindred, family* gs cnōsles 19⁴, 44⁸ *See* geoguðcnōsl
- cnyssan, W1, *smite, press* inf 36⁸ (*Leid* cnyssa)
- cocor, m, *quiver* dp cocrum *Leid* 14
- cofa, m, *chamber, bower* ds cofan 64⁴
- comp, m, *fight* gs compes 21⁸⁵, ds compe 7²
- compwæpen, n, *war weapon* ip compwæpnum 21⁹
- condel, *see* dægcondel
- cræft, m, *skill, cunning* gs cræftes 83¹⁸, as 32¹⁸, is cræfte 22⁷, 43¹², 73²² 28, 84²⁶, ip cræftum 32¹⁰, 36⁹ (so *Leid*) 7 cræft 84¹⁸ *See* hēah-, sundor-, wæl-, wundorcræft
- cræftig, *see* hyge-, searocræftig
- crēodan, 2, *crowd, press* 3 sg crýdeð 4²⁸
- Crīst, m, *Christ* ns 7²
- cuma, m, *guest, stranger* ns 44¹⁵ *See* wilcuma
- cuman, 4, *come* 3 sg cymeð [1² 7], 4⁴¹, 38⁶, 41⁵⁵, opt 1 sg cyme 64⁸, opt 3 sg cume 16¹⁰, cyme 6⁸, pret 1 sg cwōm 11⁸, 66², pret 3 sg cwōm 23¹, 30⁷, 34¹, 55¹, 86¹, cōm 93¹⁶, inf 88¹⁹ *See* forðcuman
- cunnan, PP 1 *know* 3 sg conn 61¹¹, 70¹, opt 2 sg cunne 73²⁰ — 2 *be able* 2 sg const 37¹², opt 2 sg cunne 33¹⁸, opt 3 sg cunne 68¹⁸, pret 3 sg cūpe 60¹⁰
- cūð, adj, *known* nsm 95¹, nsf 30⁸, nsn 73²², cūþ 34¹¹, asn wk cūpe 45⁵ *See* unforcūð
- cwealm, *see* wælcwealm
- cwelan, 4, *die* 1 sg cwele 66¹
- cwellan, W1, *kill* 1 sg cwele 21⁹, pret 7 sg cwealde 78⁸
- cwēn, f, *queen* ns 80³, np cwēne 50⁸
- cwēne, f, *woman* ns 74¹
- cweðan, 5, *say* 3 sg cwipeð 68¹¹, pret 1 sg cwæð 66¹, pret 3 sg cwæð 49⁴, 60⁵, pret 3 pl cwædon 60¹², pret opt 3 pl cwæden 60¹⁸ *See* ge-, on-cweðan
- cwic, adj, *alive* nsm 73⁴, cwico 66¹, asn cwicu 74⁵, cwico 11⁸, 14⁴, gpf cwicra 29⁸, apm cwice 7², 39⁷
- cwīde, m, *speech, discourse* as 48⁴ *See* galdor-, sōð-, wordcwide
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- cŷmlic, adj, *comely* nsf 34²
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- cyneword, n, *fitting word* ip cynewordum 44¹⁵

- cynung**, m, *king* ns 21⁹, 41³, gs
cynunges 80³, np cynungas 50⁸ *See*
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- cynn**, n, *race, kind* gs cynnes 34⁹,
61⁴, ds cynne 4⁶⁰, as cyn 50⁸, gp
cynna 42², 56², 84⁸, gp cy[nna] 84⁵⁶,
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- cyrtran**, W1 1 *turn* 3 sg cyrreð 32¹⁰,
pp cyrred 29⁴ — 2 *return* pret 3 sg
cyrde 23¹⁷
- cyrten**, adj, *beautiful* nsf cyrtenu 26⁸
- cyssan**, W1, *kiss* 3 sg cysseð 64⁴,
3 pl cyssað 15³, 31⁶ a (b gecyssað)
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- cystig**, adj, *bountiful* nsf 84²⁶
- cýðan**, W1, *announce, make known, re-*
veal opt 3 sg cýþe 44¹⁵, pret 3 sg
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dæg, m, *day* gs dægges 28¹⁷, 50²,
as 21⁷, 59⁴, dp dagum 10¹, ip
dagum 61⁴, 54⁴

dægcondel, f, *sun* ns 93⁸⁰

dæggrīm, n, *number of days* is dæg-
rīme 93⁶

dægtīd, f, *day-time* ip dægtidum (*by*
day) 18³, 72⁷

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56⁴, 59⁹, 72¹⁴, is dæle 27¹⁰, ? dæl 73⁹

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daroð, m, *dart* np daroðas 57⁴

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dēadne 10¹

dēaf, adj *deaf* asm dēafne 50²

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deall, adj, *proud* nsf 32²², apm
dealle 23¹¹

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13¹⁵, 29¹¹, ? dēaþe 84⁴⁹

dēaðslege, m, *deadly blow* ap 61⁴

dēaðspere, n, *deadly spear* ap dēað
speru 4⁵⁸

dēaw, m, *dew* ns 30¹²

dēgol, adj, *secret* asm dēgolne 16²¹,
apn dēagol 41⁸⁸

dēgolful, adj, *secret* asm dēgolfulne
83¹⁸

delfan, 3, *dig, delve* 3 pl delfað
41⁹⁷

dēman, W1, *declaim* inf 29¹¹

denu, f, *valley* dp denum 28⁸

dēop, adj, *deep* nsm 23⁶, asn 7¹⁰,
gpn dēopra 57⁴, apm dēo[pe] 93⁶,
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dēope, adv, *deeply* 54⁶

dēor, adj, *brave* nsf 32¹⁶, dsm
dēorum 13⁵

dēoran, W1, *praise, extol* 3 pl dēorap
12⁷

deorc, adj, *dark* nsf 42¹, npn 44⁵,
ipf deorcum 13⁹

dēore, adj, *dear, precious* nsm 18¹⁰,
asm dēorne 44¹, comp nsm dēorra
84⁸⁶, sup nsm dēorast 12⁹, sup gsn
wk dēorestan 34¹⁰, 42⁴ *See dýre*

dohtor, f, *daughter* ns 26⁸, 34¹⁰, 46⁵,
80⁵, np 47², gp dohtra 10¹²

dol, adj, *foolish, rash, light headed*
nsm 4⁵⁸, 21⁸², nsn 13⁹, apm dole
12³, 28¹⁷

dolg, n, *wound* np 61⁸, gp dolga
57⁴, ap 60¹¹

dolgian, *see gedolgian*

dolwite, n, *punishment of the unjust,*
pains of hell as 27¹⁷

dōm, m 1 *honor, praise* gs dōmes
32¹⁶ — 2 *decree, law* ds dōme 73¹⁰,
ap [dōmas] 85² — 3 *power, domin-*
ion as 83¹⁸

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dēð 68⁴, 3 pl dōð 42⁷, dōþ 50¹⁰, pret
3 sg dyde 10¹², 21²⁶, 27⁸, [d]yde 78⁸,
[dyde] 85², inf 60¹¹ *See gedōn*

drædan, *see ondrædan*

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drēfan, W1, *disturb, stir up* (wado, lagu drēfan = *swim*) 1 sg (wado) drēfe 8², pret 3 sg (lagu) drēfde 23¹⁶

drēogan, 2, *suffer, endure, perform* 1 sg drēoge 81⁶, 3 sg drēogeð 33¹⁰, 3 sg [drēogeð] 70⁴, pret 3 sg drēag 52⁶, 57⁷, inf 40¹⁷, 59¹

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drinc, *see mǣndrinc*

drincan, 3, *drink* 3 pl drincað 15¹², 21¹², 64⁸, pret 3 pl druncon 56¹, 57¹¹, 68¹⁷, mf 13⁶, 72⁷

drohtað, m, *condition, manner of life* as 7¹⁰

dropa, *see spēddropa*

druncmenn, n, *drunken manservant* ns 13⁹

drýge, adj, *dry* nsm 41⁷⁷

dryht, f, *multitude*, (pl) *men* gp dryhta 29⁷, 42⁴, dp dryhtum 13¹⁶, 51², dp dreohhtum (MS dreontum) 4⁴⁶

dryhten, m 1. *lord, master* 2 dryhtne 71⁹ — 2 *Lord* ns 41¹², dnht[en] 85², gs dryhtnes 60⁸, dryht[nes] 60¹¹ *See in-, mondryhten*

dryhtfólc, n, *multitude* gp dryht folca 27¹⁷

dryhtgestrēon, n, *noble treasure* gp dryhtgestrēona 18⁸

dūfan, 2, *dive* pret 1 sg dēaf 74⁴, pret 3 sg dēaf 52⁶

dugan, PP, *avail, hold out* 3 sg dēag 73⁹, pret 3 sg dohte 62⁷

duguð, f 1 *benefit, advantage* dp dugbum 50¹⁰ — 2 *safety* ap duguþe 93⁹

dumb, adj, *dumb* nsm 54⁶, wk dumba 50¹⁰, 60⁸, nsf 32¹⁶, asm wk dumban 50², dpmf dumbum 51²

dūn, f, *hull, down* ns 42¹, gs dūne (MS dum) 162¹, dp dūnum 28⁸, ap dūna 39⁶

durran, PP, *dare* 3 sg dear 16¹⁶

duru, f, *door* dp durum 16¹¹, 29⁷

dūst, n, *dust* ns 30¹²

dwæscan, W1, *extinguish* 3 sg dwæsceð 84⁸⁸

dwelan, *see gedwelan*

dwellan, W1, *mislead* 1 sg dwelle 12⁸

dýfan, W1, *clap* pret 3 sg dýfde 27⁸

dýgan, *see gedýgan*

dyn, *see gedyn*

dynt, m, *blow* dp dyntum 28¹⁷

dýp, n, *the deep, sea* ds dýpe 42¹

dýre, adj, *dear, precious* nsf 84²², gsm wk dýran 83¹⁴, apn 41⁸⁰, 2 dýre 84¹⁸, comp apn dýrran 50⁶ *See dēore*

dyrne, *see undyrne*

dysig, adj, *foolish* apm dysge 12⁸

E

E = rune M 20⁸, 65^{2,4}

EA = rune Y 65⁶

ēac, adv, *also, likewise, moreover* [1¹²], 37¹², 41⁴⁰, 64¹⁸, 77⁸

ēacen, adj, *increased, endowed, mighty* nsm 10⁸, nsf 34¹¹, 84^{20 26}, npn 61⁸

ēad, n, *happiness, bliss* as 27²⁸

ēadig, adj, *happy, blessed, prosperous* dpm ēadgum 84²⁷

ēadignes, f, *happiness* gs ēadignesne 31⁹

[Ēadwacer, m, *Eadwacer (Odoacer?)* as or vs 1¹⁶]

eafora, m, *offspring, progeny* ap eaforan 16¹²; ip eaforan 21²¹

ēage, n, *eye*: ns 26¹¹, as 38⁴, 86⁸, 87⁶, np ēagan 41¹¹, gp ēagena 40¹¹, ēagna 60⁸; dp ēagum 16⁶, ap ēagan 37⁷, 81⁸, ip ēagum 84⁸¹, 93⁸²

eald, adj, *old, ancient* nsm 9⁵, dsm ealdum 41⁶⁸, asm ealdne 28⁸, comp nsm yldra 41⁴², 72⁹

ealdor, n, *life* ns 10⁸, ds ealdre 68¹⁴

ealdorburg, f, *royal city* as 60¹⁴

ealdorgescæft, f, *condition of life* ns 40²⁸

- eall, adj, *all, the whole of* nsn 94⁶,
gsn ealles (adv, *close*) 161⁴, asm
ealne 41¹⁴, 67⁹, asf ealle 41⁵⁸, asn
eal 41⁸⁸ 40⁸⁴, npm ealle 56¹⁰, 67³, gp
ealra 14¹, 34¹³, 40¹⁴, 41⁴ 88, 47⁶, dpm
eallum 30⁵, 52⁷, ap ealle 84⁹, 93²¹,
ipn eallum 41¹⁰¹
- eall, adv, *wholly, entirely* eal 6⁶,
83⁸
- eallfelo, adj, *all fell, very baleful* asn
ealfelo 24⁹
- eallgearn, adj, *all ready, eager* nsf
24⁴
- eam, m, *uncle* ns 47⁶
- ear, m, *sea, ocean* is eare 42²
- earc, f, *chest* as earce 62²
- eard, m, *dwelling, place, region* ns
881⁴, ds earde 34⁴, 73⁵, 83⁸, 93¹⁴, as
61⁵, 67⁸, 81⁶, 88¹⁹
- eardfæst, adj, *fixed, fast in its place*
asm eardfæstne 50¹
- eardian, W2, *dwelt, abide* pret 3 sg
eardade 88²⁸, inf 88²⁷
- ēare, n, *ear* np ēaran 16⁵, ap ēaran
81⁸, 86⁸
- earfoð, n, *trouble, affliction, tribulation*
gp earfoða 72¹⁴
- earh(ʔ), n, *dart* as EA[rh] 65⁵
- earhfaru, f, *flight of arrows* as ærig
færæ Leid 13
- earm, m, *arm* ap earmas 33⁶, 86⁸
- earm, adj, *poor, miserable, wretched*
dpm earmum 84²⁷, superl nsf ear-
most 40¹⁴
- earn, m, *eagle* ns 41⁶⁷, as 25⁴
- [earu, adj, *quick, ready, active* asm
earne 116¹]
- ēaþe, adv, *easily* ēaþe [118], 161⁹, 24¹¹,
41⁵⁸, 56⁸, [ēaþe] 41⁸⁴
- ēawunga, adv, *openly* 73²⁵
- eaxl, f, *shoulder* ʔ eaxle 73¹⁶, ap
exle 33⁸, ap eaxle 70⁸, 86⁸
- eaxlgestealla, m, *shoulder-companion*
ns 80¹
- ēce, adj, *eternal, everlasting* nsm 41¹,
ipf wk ēcan 41⁹⁰
- ecg, f, *edge* ns 44², (MS ecge) 27⁶,
ds ecge 44², np ecge 34⁴, gp ecga
61⁸, ip ecgum 6⁸ See heard-, stið-
ecg
- edniwe, adj, *renewed* nsf edniwu 42¹
- efenlang, adj, *just as long* asn (MS
efelang) 45⁷
- efne, adv, *just, even, exactly* 41⁸, 40²⁷,
66¹
- efnetan, 5, *eat as much as* inf 41⁶⁸
- eft, adv 1 again 31⁴, 43⁸ 6, 3 7⁹, 27⁸ 10,
38⁶, 63⁷, 66², 89⁸, 93⁸ — 2 backwards
24¹ — 3 on the other hand, still 21¹⁸
- egesful, adj, *fearful, terrible, awful*
nsm 34⁴
- egle, adj, *hateful, deadly* npf 72¹⁷,
ipn eglum 18⁹
- [ēglond, n, *island* ns 16¹]
- egsa, m, *fear, terror* ns 43⁸ 49, gs
egsan Leid 13
- eh, n, *horse* ap 23¹¹
- ehtuwe, num adj, *eight* 37⁴
- ellen, n, *strength, force, courage* ns
62⁷, 73⁹, as 88⁸⁰
- ellenrōf, adj, *powerful, strong, brave*
npm ellenrōfe 23²⁰
- ellorfūs, adj, *eager for the journey*
npm ellorfūse 44¹⁸
- ende, m, *end* ns 84¹⁰, ds 80⁸, 88²⁸, 24
XI) 23⁸
- endleofan, num adj, *eleven* np (MS
XI) 23⁸
- engel, m, *angel* gp engla 67⁸
- engu, f, *narrow place, confinement*
ds enge 45¹²
- eodor, m, *enclosure* ns 18²
- eofor, m, *boar* ds eoforas 41¹⁸
- ēoredmæcg, m, *horseman* np ēored-
mæcgas 23⁸
- eoredōreat, m, *band, troop* ns ēored
brēat 44⁹
- eorl, m, *chief, hero* gs eorles 61¹⁸,
80⁵, gp eorla 47⁷, dp eorlum 9⁶,
32¹¹, 56⁸, 95¹, ap eorlas 23¹¹
- eorp, adj, *dark, dusky* nsm 50¹¹, gsn
eorp[e]s 93²⁵, npf wk eorpan (MS
earpan) 44², ʔ eorp 73¹⁸

eorðbüend, m, *dweller on earth* dp
 eorðbüendum 30⁸
eorðe, f, *earth* ns eorþe 54⁸, gs
 eorþan 41⁴ 25, 68¹⁶, 83⁵, 88²⁷, ds eor-
 þan 27, 40⁸, 7⁸, 28⁸, 36¹¹ (*Leid* eorðu),
 41⁴⁰ 80 82, 42⁸, 51¹, 77², as eorþan 3²,
 17⁸, 28¹⁶, 30¹², 41²¹, 67⁸, 84⁴¹, 88²¹,
 as eorðan 95¹⁰, ? eorþan 84¹⁸
eorðgræf, n, *well, pit* as 59⁹
esne, m 1 *servant* ns 44⁵ 16 — 2
youth, man ns 45⁴, 55⁸, 64⁵, as (MS
 efne) 28⁸, ap esnas 28¹⁸
esol, m, *ass* gp esla (MS esna) 23¹⁸
ēst, mf, *grace, favor* ip ēstum (*gladly*)
 27²⁴
etan, 5, *eat* 3 sg iteþ 59¹⁰, iteð 77⁸
ēðle, m 1 *home, abode*, ds ēðle 16¹²,
 as ēþel 67¹, 93⁸ — 2 *land, domain*
 ns ēþel 17⁸
ēðelfæsten, n, *land's fastness, fortress*
 as ēþelfæsten 73²⁵
ēðelstōl, m, *paternal seat, habitation*
 ap ēþelstōl 4⁷
eðða, conj, or eðþa 44¹⁷
exl, *see* eaxl

F

F = *rune* V 20⁸, 65⁵
fæcne, adj, *guileful, crafty, evil* dsm
 fæcnun 54⁸
fæder, m, *father* ns 10², 38⁸, 41⁸⁴, 47⁴,
 84⁹
fæg, *see* blō-, haso-, sincfæg, wonfah
fæger, adj, *fair, pleasant* nsf 84⁵, nsn
 32¹⁷, comp nsf fægerre 41⁴⁶
fægre, adv, *fairly, pleasantly, fittingly*
 13¹¹, 21², 29¹, 51⁵, 54⁴, 64², [72⁵], 73²¹
fah, adj 1. *proscribed* nsm 21¹⁶ —
 2. *hostile* nsm 83⁴
fæhð, f, *feud, enmity, vengeance* ip
 fæhþum 30¹¹
falca(?), m, *falcon* ns FA[ica] 65⁵
fælsian, *see* gefælsian
fām, n, *foam* ns 3⁴
fāmig, adj, *foamy* nsm. 4¹⁹
fæmīg, adj, *foamy* nsm 4⁸²

fæmne, f, *maid, bride, woman* ns 43⁵,
 74¹
fæR, m, *danger, peril* as 54¹²
-fara, *see* gefara
faran, 6, *go, fare, depart* 3 sg fareð
 4⁴⁸, 18¹¹, 24⁸, 63⁷, 84⁸, færeð 22⁴, 3 pl
 farað 4⁴⁶, pret 3 sg fōr 37⁹, inf 33⁴ 8,
 65¹
farōð, *see* merefarōð
faru, f, *carrying, transfer* as fere
 (< fære) 33¹⁰ *See* earh-, wolcen-
 faru
fæst, adj, *firm, fixed, secured* nsm 18²,
 61⁸, nsn [1⁵], 22¹³, npn 35⁶, gpm
 fæstra 53⁷, apf fæste 35⁷ *See* bid-,
 eaid-, hyge-, sig-, ðrym-, wīs-
 fæst
fæste, adv, *fast, firmly* 4¹, 13⁸, 17¹⁰,
 24¹⁴, 27²⁸, 53⁴, 57⁶, 62¹, 71⁴, 88²⁵
fæsten, n, *prison, confinement* as 26⁹
See ēðelfæsten
fæt, *see* lyft-, sið-, wægfaet
fæt, adj, *fat* comp nsm fættra 41¹⁰⁶
fæted, pp, *rich, ornamented* asn 52⁷
fæthengest, m, *road-horse* ns 23¹⁴
fæðm, m 1 *embrace, embracing arms*
 is fæðme 64⁶, dp fæþmum 3¹⁸, 27²⁵,
 fæðmum 11⁸, 67⁴ — 2 *bosom, breast*
 ds fæðme 13¹¹ *See* lagufæðm
fæðman, *see* befæðman
fēa, adj, *few* nsm fēa (ænig) 61⁸, npm
 4⁶⁷
-fēa, *see* gefēa
fealdan, R, *fold* pret 3 pl fēoldan 27⁷
feallan, R, *fall* 3 sg fealleþ 22¹⁸,
 fealleð 81¹⁰, 93²⁴, pret 3 sg fēol 30¹²,
 inf 4⁴⁶
fealo, adj, *fallow, yellowish* nsn 16¹,
 nsm wk fealwa 56¹⁰, npf fealwe 73¹⁸
feax, n, *hair of head, locks* ds feaxe
 (MS feax) 93¹² *See* wonfeax
feaxhār, adj, *hoary-haired* nsf 74¹
fēdan, W1, *feed, nourish, sustain* 3 sg
 fēdeð 35², 3 pl fēdað 51⁸, pret 3 sg
 fēdde 10⁸, 72⁵, 77¹, pret 3 pl fēddon
 73¹, fēddan 54⁴

- fēgan**, W1, *fix* 3 sg fēgeð 26⁹, pret 3 sg fēgde 62⁶
- fela** 1 indecl n, *many* 9¹¹, 22⁸, 33⁸, 35², 83¹⁰, [fela] 83¹ — 2 adv, *much* 32⁸, 59⁸
- fēlan**, W1, *feel* 3 sg fēleþ 26⁹, fēleð 84⁴⁹, 3 pl fēlað 7⁸
- felowlone**, adj, *very proud* nsf 13⁷
- feld**, m, *field* ap feldas 33⁸
- fell**, n, *skin, covering* gs felles 77⁵, np 14⁸, 7 [f]ell 82⁴
- felo**, see eallfelo
- fen**, n, *fen, swamp, morass* ns 41⁸¹, [ds fenne 16]
- fenga**, see ondfenga
- fenȳce**, f, *fen frog* ns 41⁷¹
- feoh**, n 1 *cattle, herd* as 35² — 2 *money, fee* is fēo 55¹²
- feohtan**, 3, *fight, contend* inf 7⁵, 17¹, ptc npf feohtende 4⁴⁶ See bifeohtan
- feohte**, f, *fight, battle* as feohtan 6⁴
- fēol**, f, *file* gs fēole 71⁴, is fēole 91²
- fēolan**, 3, 4, *pass* inf 23⁵
- fēon**, see gefēon
- fēond**, m, *enemy, foe* ns 22⁸, 51⁴, 93²⁶, ds fēonde 51⁴, gp fēonda 27¹
- fēondsceaða**, m, *plundering enemy, robber* as fēondsceaþan 15¹⁹
- feorh**, n, *life, soul* ns 10², 13⁸, ds fēore 21¹⁸, 93²⁰, (æfre tū fēore = *forever*) 41⁶⁸, as feorg 14⁸, feorh 11⁶, 16¹⁹, 40¹⁶, is fēore 4⁸², 24¹⁴, 27¹
- feorhbealo**, n, *life-bale, deadly evil* as 24⁵
- feorhberend**, m, *life bearer, man* gp feorhberendra 40⁶
- feorhbora**, m, *life bearer* ns 92²
- feorm**, see swiðfeorm
- feormian**, W2, *cleanse, polish* 3 sg feormað 73²¹
- feorr**, adv, *far* feor 24⁵
- feorran**, adv, *afar, far off, from far* 7⁸, 13⁷, 29⁶, 55²
- fēower**, num adj, *four* d 52⁷, a 39⁸, 52¹, 56², 72⁵, (MS IIII) 23⁴, fēowere 37⁸
- fēran**, W1, *go, travel* 1 sg fēre 2⁶, 47¹, 13¹, 22¹, (MS fēreð) 95³, 3 sg fēreð 4²², 59², 93²⁸, 3 pl fērað 4⁴⁴, 58⁴, inf 30¹¹, 33⁷, 37¹, 40⁶, 41⁶⁹, 69¹, 75¹, ptc nsm fērende 8⁹, nsf fērende 84⁶, apf fērende (MS farende) 4⁵⁷ See gefēran
- fere**, see faru
- fergan**, W1, *bear, carry, conduct* 3 sg fereð 15⁷, 59⁴¹¹, pret 3 sg ferede 20⁶, pret 3 pl feredon 28⁴, inf 16¹⁸, 53¹ See oðfergan
- ferh**, see wideferh
- fēring**, f, *journeying, traveling* gs fēringe 73²⁷
- ferð**, mn 1 *mind, spirit, soul* is ferþe 27²¹, ip ferþum 84⁸³, ferðpum 55¹², ferþpum 60⁸ — 2 *life* as (MS forð) 74⁵
- ferðfriðende**, adj, *life-saving* apm 39⁸
- feterian**, see gefeterian
- fēðe**, n, *walking, going, motion* ds fēþe 16²
- fēðegeorn**, adj, *desirous of going* nsf fēþegeorn 32⁹
- fēðelēas**, adj, *footless* asf fēþelēase 77⁸
- fēðemund**, f, *foot-hand, fore foot* ip fēþemundum 16¹⁷
- feðer**, f, *feather*, (pl) *wings* np feþre 28⁴ See halsrefeðer
- fif**, num adj, *five* n fife 47⁶
- findan**, 3, *find* 3 sg findeð 35⁶, 88⁸⁴, 3 pl findað 44⁷, inf 61¹¹, pp funden 28¹ See onfindan
- finger**, m, *finger* np fingras 27⁷, 41⁶², ip [fin]grum 64⁸
- firas**, mpl, *men* gp fira 68⁴, dp firum 34¹²
- firen**, f, *evil deed, sin, crime* ap firene 84⁸⁸
- firenian**, W2, *revile, chide* pres 3 sg firenap 21⁸⁴
- firgenstrēam**, m, *mountain stream, ocean* ip firgenstrēamum 11²
- fisc**, m, *fish* dp fiscum 74⁴

- fiðere**, n, *wing* ap *fiþru* 37⁷
flā, f, *dart, arrow* ap *flān* 46⁷
flān, m, *arrow, dart* gp *flān*[a] 57¹²,
 ap [flānas] *Leid* 14
flāsc, n 1 *flesh* as 77⁵, 2 flāsc 82⁴
 — 2 *body* ap 21⁸
flēam, m, *flight* is flēame 16¹⁸
flēogan, 2, *fly* 3 sg flēogeð 24¹², 3 pl
 flēogað 18⁶, pret 1 sg flēah 74⁸, pret
 3 sg flēah 38⁴, 65⁵, flēag 23¹⁶, flēag
 (MS flēotgan) 52⁴, inf 46⁶, 32⁸, 41⁶⁶,
 59⁸
flēon, 2, *flee* pret 1 sg flēah 16²⁰
flet, n, *floor, hall* ds flette 43⁵, as 56²,
 57¹²
flint, m, *flint* ds flinte 41⁷⁸
flintgræg, adj, *flint gray* asm flint-
 grægne 41⁹
flōcan, W1, *clap* 3 sg flōceð 21⁸⁴
flōd, m, *flood, wave, sea* ns 23⁶, ds
 flōde 8⁹, 23¹⁴, 41⁷⁷, 74⁸, 77⁸, as 41⁹,
 is flōde 11², np flōdas 67⁴, ap flōdas
 15⁷, 78¹ See *lagufiðd*
flōdweg, m, *flood way, watery way* ap
 flōdwegas 37⁹
flot, n, *sea* 2 flote 78⁸
flōwan, see *underflōwan*
flȳman, W1, *put to flight* 3 pl flȳmað
 17⁶, inf 15¹⁹
flȳs, n, *fleece, wool* ip flȳsum 36⁸ (*Leid*
 flȳsum)
fōdor, n, *food, provender, fodder* gs
 fōdres 59¹¹
fōdorwela, m, *abundance of food* gs
 fōddorwelan 33¹⁰
folc, n, *people, folk, race* gs folces 65⁶,
 ds folce 34¹², dp folcum 44⁸, 95³, ap
 8⁸ See *dryhtfolc*
folcsæl, n, *folk-hall, public building*
 ap folcsalo 2⁵
folcscipe, m, *people* ds 33¹⁰
folcstede, m, *folk stead, city* ds 61¹
folcwig, m, *warrior* np folcwigan
 15¹⁸
foldbūend, m, *earth-dweller, man* gp
 foldbūendra 21⁸
- folde**, f 1 *earth, world* gs foldan 29¹,
 42⁹, ds foldan 34¹², 40¹⁰ — 2 *ground*,
soil gs foldan 67⁴, 92², ds foldan 8⁹,
 as foldan 2⁵, 13¹, 74⁵
folgian, W2, *follow* pret 3 sg folgade
 38², 87²
folm, f, *hand, palm* ns 41⁵², ds
 folm[e] 64⁶, as 40¹⁰, is folme 73⁸,
 np folme 32⁷, gp folma 28¹⁵, ap
 folme 33⁵, f[olme] 68⁹, ip folmum
 21⁸⁴, 60¹⁸, 62⁸
fōn, R, *receive, grasp, seize* 3 sg fēhð
 28⁹, pret 3 sg fēng 57⁸ See *bifōn*
for, prep w dat 1 *before, in the pres-*
ence of 19², 21¹², 36¹² (*Leid* mith),
 49¹⁴, 56⁸, 61¹⁵ — 2 *for, on account*
of 71⁶, 93¹⁹
fōr, f, *journey, course* ns 20⁸, gs fōre
 12⁵, ds fōre 44¹⁰, 52⁸, is fōre 41⁷¹
foran, adv, *in front, before* 45², 54⁸
forcūð, see *unforcūð*
forht, adj, *terrible, dreadful* nsm 44¹⁰
forhtmōd, adj, *timid, afraid* nsm
 16¹⁸
forlætan, R 1 *allow, grant* pret 3 sg
 forlēt 39² — 2 *release, let loose* 3 sg
 forlæteð 24⁷ See *ānforlætan*
forst, m, *frost*, ns 41⁶⁴, 93¹², [f]orst
 81¹⁰
forstelan, 4, *steal with violence, rob* pp
 forstolen 15¹⁸
forstondan, 6, *hinder from, withstand*
 1 sg forstonde 17⁸
forstrang, adj, *very strong* asm for-
 strangne (MS fer strangne) 51⁴
forswelgan, 3, *swallow up, devour* 3 sg
 forswilgeð (MS fer swilgeð) 50¹¹, pret
 3 sg forswéalg 48⁸
forð, adv 1 *forth, forwards* 22⁶,
 30¹¹ 18, 64² 8, 85⁵, 91⁶ — 2 *forthwith*
 21²⁴
forðcuman, 5, *come forth* pp npm
 forðcymene 14¹⁰
forðgesceaft, f, *creation* ns 84⁸
forðon, adv, *therefore, consequently* ·
 forþon 16¹², 21⁸⁰, 27¹⁸, 68¹⁸

- forðsið**, m, *going forth, departure* gs forðsiðes 63²
- forðweard**, adj, *forward, pioneer* nsm 73²⁸, nsn 22¹³
- forðweg**, m, *forth faring, journey* gs forðweges 31³
- forweorðan**, 3, *perish, die* opt pret 1 sg forwurde 6⁶
- fōt**, m, *foot* ds fōte 32¹⁷, fēt 33⁶, as 32²⁰, 40¹⁰, 93²⁶, foot 81³, np fēt 32⁷, gp fōta 28¹⁵, 57⁶, ap fēt 37³, 68⁹, 86⁴, ip fōtum 13¹⁷, 41⁷⁷, 82⁴
- fracoðlice**, adv, *hostilely* [frac]adlicæ *Leid* 14
- fræge**, see *gefræge*
- frætwan**, W1, *adorn, deck* 3 pl frætwað 36¹⁰ (*Leid* frætuath), pp frætwed 15¹¹, 29⁶, 32²⁰, pp asm frætwedne 62⁸ See *gefrætwa*(1)an
- frætwe**, fpl, *ornaments, decorations* np (*wings*) 8⁶, dp frætsum 41⁴⁶, ap 14¹⁰, ip frætsum 15⁷
- frēa**, m, *lord, master* ns 4¹, 7⁵, 93¹⁵, (MS frēo) 18⁵, gs frēan 4⁶⁶, 45², 73⁸, 91⁶, ds frēan 21^{2,24}, 44¹⁰, 56¹⁰, 62⁸, 63², 80²
- frēcne**, adj, *dangerous, perilous* asf 6⁴
- frēcne**, adv, *severely, savagely* 21¹⁶
- frēfran**, W1, *console, comfort* 1 sg frēfre 7⁷
- fremde**, adj, *strange, foreign, remote* nsm 17³, dsm fremdum (MS fremdes) 95⁴
- fremman**, W1, *do, perform* 1 sg fremme 21²⁶, inf 32⁹, 73¹¹, ger fremmanne 88²⁹
- fremmend**, see *tilfremmend*
- fremu**, f, *comfort, advantage* ip fre mum 51⁸
- frēo**, adj, *free, noble, precious* gpm frēora 16¹⁹
- frēogan**, W3, *love* 3 pl frēogað 55¹²
- frēolic**, adj, *fast, comely, noble* nsm 92², nsf 84²⁸, frēolicu 62¹, asn 15¹⁸, np frēolico 47⁴
- frēond**, m, *friend* ds frēonde 21¹⁶, gp frēonda 27²¹, dp frēondum 95⁴
- frēorig**, adj, *freezing, frozen* nsm 36¹ (so *Leid*)
- freoðian**, W2, *care for, protect, cherish* 3 sg freoþað 91⁷, pret 3 sg freoþode 10⁶ See *fridian*
- fretan**, 5, *devour, consume* pret 3 sg fræt 48¹, inf 77⁵
- frigan**, 5, *ask* imp 2 sg frige 15¹⁹, 17¹⁰, 27²⁶, 28¹⁶ See *gefrigan*
- frignan**, see *gefrignan*
- frīð**, n, *peace, protection* as 73²⁶
- frīð**, adj, *stately, beautiful* nsf friþe 10⁹
- frīðende**, see *ferðfrīðende*
- frīðhengest**, m, *horse of peace* ap frīðhengestas (MS fridhengestas) 23⁴
- frīðian**, W2, *protect* inf friþian 17⁷ See *freoðian*
- frīðospēd**, f, *peaceful happiness* gs frīðospē[de] 60³
- frōd**, adj, 1 *wise, prudent, sage* apm frōde 60³, comp npm frōðran 27²¹ — 2 *old, aged* nsm 54⁴, 93⁸, nsn 83¹, asm frōðne 73³, comp nsm frōðra 84⁸⁵
- frōfor**, f, *comfort, consolation* gs frōfre 6⁴, ds frōfre 40¹⁹
- from**, prep w dat, *from, away from* 21²⁸, 23¹⁹, 44¹²
- from**, adj, *strong, bold, swift* nsm 63², 73²⁷, gpm fromra (MS frumra) 52⁴, sup nsf fromast 84²⁸ See *orlegfrom*
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- fromlice**, adv, *strongly, boldly, swiftly* 16¹⁷, 41⁶⁹, comp fromlicor 41⁶⁸
- fruma**, m, *beginning, commencement* is fruman (*at first*) 83⁷
- frumbearn**, n, *first born* np 47⁴
- frumsceaft**, f, *creation* ds frumsceaft 4¹⁴
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- frymðu**, f, *beginning* ds frymþe 41^{6,84}

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gecynd, f, *nature, kind, condition* ds gecynde 73⁴, dp gecyndum 40¹⁵
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gehwylc, pron, *each, all, every* nsm 72⁶, gsm gehwylces 14⁵, gsn gehwylces 41⁸⁶, dsm gehwylcum 42⁸, 83¹², 95¹⁸
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geneahhe, adv, *sufficiently, abundantly, frequently* 9², 13¹², 27⁸, 32¹⁰
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genergan, W1, *save, preserve* inf 16¹⁹
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gēoc, f, *help, aid, safety* ns 6⁵
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geolo, adj, *yellow* asn 36¹⁰ (*Leid goelu*)
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georn, adj, *desirous, eager* nsm 32¹⁶ See **clæn-**, **fēðgeorn**
georne, adv, *gladly, eagerly* 5²
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gerēn, n, *ornament* np gerēno 27¹⁵
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gerūm, n, *space, room* as (on gerūm, at large) 21¹⁴
gerūma, n, *space, room* ds gerūman 16¹⁶
geryde, adj, *fitting, ready, prepared* npn † 64¹⁸
geryht, n, *straight direction* ap (on geryhtu, straight, direct) 4⁶⁵
gerȳman, W1, *make room, clear (way)* 1 sg gerȳme 63⁴
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gesceap, n, *fate, destiny* ds gesceape 73⁶, as 39⁴, np gesceapu 10⁷, 40²⁴, ap gesceapo 70⁴
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gescyppan, 6, *create, form, make* pret 3 sg gescōp 24⁸, 88¹⁷
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gesecgan, W3, *say, tell, narrate* pret 3 sg gesægde 39⁶, inf 51², 40²⁸, ger gesecganne 37¹³, 40²⁵
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gesyne, adj, *seen, visible* nsf 40⁸,
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getācnian, W2, *betoken, signify* pp
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getæse, adj, *convenient, pleasant* nsf
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getenge, adj, *near to, close to* nsm
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getrēowe, adj, *faithful, trusty* 1 gpm
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- gewyrcean**, W₁, *make, create* pp ge
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- gifen**, see **geofon**
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- gífre**, adj, *greedy, voracious* sup nsf
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- gifu**, f, *gift, favor* dp geofum 84³⁸,
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- gim**, m, *gem* dp gimum 84³⁸ See
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- gitslan**, W₂, *desire, crave* 3 sg gitsað
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- glēawe**, adv, *wisely, prudently* 49⁷
- glēd**, f, *fire, flame* ns 31⁴
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- god**, m i *God* ns 41²¹, gs Godes
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gumcynn, n, *mankind, men* gs gum-
 cynnes 88²⁰
gumrinc, m, *man* ns 87⁴
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gūðfugol, m, *bird of war, eagle* gs
 gūðfugles 25⁶
gūðgemōt, n *battle meeting, battle* gs
 gūðgemōtes 16²⁶
gūðgewin, n, *battle* gs gūðgewinnes
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gūðwiga, m, *warrior* gs gūðwigan
 92⁴
gylden, adj *golden* asm gyldenne 60¹
gŷman, W1, *care for, heed* 1 sg gŷme
 21³⁵
gyrdan, W1, *gird, bind round* pp
 gyrdes 91⁴ *See* **gegyrdan**
gyrdeis, m, *girdle, belt* ds gyrdeise
 55¹¹, as 55⁴
gyrn, n, *grief, sorrow, affliction* ns
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gyrwan, W1, *adorn* 3 sg gyrweð 21⁹,
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H

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- habban**, W3, *have* 1 sg hæbbe 21²,
 19², 22⁸, 80⁶, 81², 83¹⁰, 93²⁵, hafu 36⁶
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hād, m, *person* ap hādas 21²
hafoc, m, *hawk* ns 25³, 41⁸⁷,
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hæft, n, *haft, handle (captivity)* ds
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 83⁹
hægl, m 1 *hail* ns 81⁹ — 2 *name*
of rune H np hægelas 43¹¹

- hagosteald**, n, *celibacy, bachelorhood*
ds hagostealde 21⁸¹
- hagostealdmon**, m, *bachelor, warrior*
ns 15², hægstealdmon 55⁸
- hælan**, see *gehælan*
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- hælend**, m, *Healer, Savior* as 60⁶
- hæleð**, m; *hero, man* ns 27¹², 63⁶,
np 28⁶, 56¹, 57¹¹, gp hælēþa 21⁴, 4⁸,
8⁸, 21⁸¹, 41⁹⁶, dp hælēþum 91⁰, 27²⁸,
36¹² (*Leid* hēlðum), 49¹, 66¹⁷, 70⁶,
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- hālig**, adj, *holy* nsm 27²⁸
- hælo**, f, *safety* as 49⁸
- hals**, m, *neck* ns 16¹, ds healse 72¹²,
halse 32²¹
- halsrefeðer**, f, *pillow feather, down*
ds halsrefeþre 41⁸⁰
- halswriða**, m, *necklace, chain for neck*
as halswriþan 5⁴
- hām**, m, *home* ds 30⁹, 35⁴, 44⁶, 78⁵,
hām[e] 30⁴
- hæmed**, n, *sexual intercourse* as
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- hæmedlāc**, n, *sexual intercourse, wed-
lock game* gs hæmedlāces 43⁸
- hāmleās**, adj, *homeless* nsf 40⁹
- hæn**, f, *hen* ns HÆN 43⁸⁻¹¹
- hana**, m, *cock* ns HANA 43⁸⁻¹¹
- hār**, adj, *hoary, gray* nsm 22⁸, wk
hāra 41⁷⁴, 93¹¹ See *feaxhār*
- hær**, see *hēr*
- haso**, adj, *gray* nsf wk heasewe
41⁶¹, asm wk haswan 25⁴, npm
haswe 2⁷, apf haswe 14⁹
- hasofæg**, adj, *of gray color*, nsn 12¹
- hæst**, see *hēst*
- hāt**, adj, *hot, fiery* nsm wk hāta
44⁸, asm hātne 63⁷, comp nsm
hātra 41⁵⁷
- hātan**, R 1 *command, order*. 3 sg
hāteþ 7⁵, 41⁸⁸, pret 3 sg hēt 91¹⁰,
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name inf 36¹², pass 1 sg hātte
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- hē**, pron, *he* nsm [1¹⁷], 4⁸¹, 16¹⁴,
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- heador**, see *heaðor*
- hēafod**, n, *head* ns 16¹, 91¹, gs
hēafdes 54⁹, ds hēafde 22¹², 41⁹⁸ 102,
as 26⁸, 59⁷, 62⁶, 66⁸, 81², is hēafde
45⁶, gp hēafda 86⁴, ap hēafdu 37⁸
- hēafodbeorht**, adj, *having a bright
head* asm hēafodbeorhtne 20²
- hēafodlēas**, adj, *headless* nsm 15¹⁰
- hēafodwōð**, f, *voice* is hēafodwōþe 9⁸
- hēah**, adj, *high, lofty, exalted* nsm
70⁶, 88²⁸, 93⁸, nsf hēa 8⁴, nsn 4²⁷ 68,
dsm hēaum 23¹⁹, asm hēane 81⁸,
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hīrra 88¹⁸, comp nsf hīrra 41⁸⁸,
94², sup n?sn wk hīhste 84¹² See
stēaphēah
- hēah**, adv, *high* 12⁹
- hēahcræft**, m, *excellent skill* asm
36⁴ (*Leid* hēhcræft)

- hēahcyning**, m, *high king, God* ns 41⁸⁸
healdan, R 1 *hold* 1 sg healde 41⁸⁷, 3 sg healdeð 21¹³, pret 3 sg hēold 43¹⁴ — 2 *hold to, continue* 1 sg healde 9⁴ — 3 *cherish, foster* pret 3 sg hēold 10⁵ — 4 *rule, govern* 3 sg healdeð 41²⁵, healdeþ 41²² *See be-, bihealdan*
healdend, m, *holder, possessor* ds healdende 21²³
healf, f, *side* ds healfe 22⁸, 88²⁸
heall, f, *hall* ds healle 56¹¹⁸, 60¹¹⁷
heals, *see hals*
hēan, adj 1 *low, deep* nsm (MS hēah) 4⁶⁹ — 2 *poor* npm hēane 33¹⁸, dpm hēanum 95² — 3 *mean, vile* comp nsf hēanre 40⁹
hēanmōd, adj, *mean of spirit* npm hēanmōde 43¹⁷
hēap, m, *troop, crowd, flock* 1p hēapum 58⁴
heard, adj, *hard* nsm 15¹⁰, 34⁷, 63¹, (MS heord) 4⁵, wk hearda 41⁶⁴, 56⁹, 81⁹, nsf 27⁵, 80⁸, nsn 45⁸, 93¹⁷, dsn wk heardan 41⁷⁹, asn 81⁴, npm hearde 88¹⁸, dpm heardum 91⁵, apm hearde 53², comp nsm heardra 41⁶⁴, 84⁸⁵, sup isn wk heardestan 29² *See hrimgheard*
hearde, adv, *fiercely, severely* 91⁵
heardecg, adj, *hard of edge* npn 6⁸
heaðoglem, m, *wound* gp heaþoglemma 57⁸
heaðor, n, *restraint, confinement* ds heaþore 21¹⁸, headre 66³
heaðosigol, m, *sun (of battle)* ns heaþosigol 73¹⁹
hebban, 6, *raise, lift* 3 sg hefeð 45⁵, pret 3 sg hōf 55³, inf 46² *See ā-, onhebban*
hefig, adj, *heavy* asm hefigne 59⁷, comp nsf hefigere 41⁷⁴
hel, f, *hell* ds helle 40²⁰, as helle 67⁶
helm, m 1 *protector* as 27¹⁷ — 2 *covering* ns 88¹⁸, as 4⁶⁴ *See sundhelm*
helpend, m, *helper* vs 49⁵
helwaru, f, *people of hell* gp helwara 56⁶
hengest, *see fæt-, frīð-, merehengest*
heofon, m, *heaven* ns 94², gs heofones 41⁴, 87⁵, ds heofone 41⁸⁸, as 41²², dp heofonum 30¹², 40²⁰, ap heofonas 67⁶
heofonwolen, n, *cloud of heaven, rain* ns (MS heofon wolnc) 73²
heolfor, n, *blood, gore* ns 93¹⁷
heord, f, *family, flock* gs heorde 18¹
heort, *see gromheort*
heorte, f, *heart* ds heortan 43¹⁴, 1p heortum 27²⁰
heorugrim, adj, *very fierce* nsm wk heorugrimma 41⁵⁵
heoruscearp, adj, *very sharp* npn heoroscearp 6⁸
hēr, adv, *here* 41⁸², 49⁶¹, 77⁸¹, 42⁶, 44¹⁶, 50¹⁰, 88²⁸
hēr, n, *hair* np 16⁴, dp hērum 27⁵, 1p hāium 36⁴ (*Leid hērum*)
here, m, *army, host, troop* gs herges 80⁸
heresīð, m, *military expedition, war-marching* ds heresīþe 30⁴,
hēst, f, *violence, hostility* as 16²⁸, 1s hāste (MS hætst) 4⁵
hetegrim, adj, *malignantly fierce* nsf 34⁵
heterūn, f, *charm causing hate* as heterūne 34⁷
higora, m, *jay* GAROHI = HIGORA 25⁷⁻⁹
hild, f, *battle, fight* ds hilde 15⁴, 1s hilde 34⁵
hildegiest, m, *enemy* ds hildegieste 54⁹
hildepīl, m, *war dart* np hyldepīlas 18⁶, 1p hildepīlum 16²⁸
hildeŕyð, f, *strength in war, war-force* as hildeþryþe 20⁴
hildewæpen, n, *war weapon* ns 92⁵
hilted, *see goldhilted*

- hundan**, adv, *from behind* 91⁵, on
hundān, *behind*, 381, 89⁴
hundeward, adj, *hindward, from be-
 hind* dsf hundewardre 221⁵
hingong, m, *departure* gs hingonges
 (MS ingonges) 631
hīðan, W1, *plunder, lay waste, ravage*
 3 sg hīþeð 35⁴, ptc nsm hīþende
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hladan, 6, *load* 1 sg hlade 46⁵, pret
 3 pl hlōdan 231¹⁰ See **gehladan**
hlæder, f, *ladder* as hlædre 56⁵
hlāford, m, *lord, master* ns 5⁴, 22³ 15,
 91⁹, gs hlāfordes 591³, ds hlāforde
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hlāfordlēas, adj, *lordless* nsm 21²²
hlæst, n, *load, burden* ap 21⁵
hleahtr, m, *laughter, noise* ns 34⁸
hlēo, m, *shelter, cover* ds 28⁵
hlēobord, n, *cover, binding* ip hlēo
 bordum 271²
hlēor, n, *cheek* dp hlēorum 16⁴
hlēortorht, adj, *bright of face* nsf 70⁸
hlēosceorp, n, *protecting garment* is
 hlēosceorpe 10⁵
hlēoðor, n, *voice, speech, song* ns
 hlēoþor 321⁷, as hlēoþor 25⁵, is
 hlēoþre 9⁴, 15⁴
-hlēða, see **gehlēða**
hlīdan, see **onhlīdan**
hlīfian, W2, *tower, stand out* 3 pl
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hlīmman, 1, *roar* 3 sg hlīmmeð
 3⁵ — 2 *sound* 3 sg hlīmmeð 36⁵
 (Leid hlīmmith)
hlīn, m, *maple* ns 56⁹
hlīn, m, *noise, clamor, din* ns 2⁷
hlīnc, m, *link, lynch, kill* ap hlīncas
 4²⁴
hlīnsian, W2, *resound, make a din*
 pret 3 sg hlīnsade 34⁸
hlīð, n, *cliff, mountain slope* ap hleoþa
 3⁷, hliþo 93⁷ See **beorg-**, **burg-**,
stānhlið
hlōðgecrod, n, *press of troops, congre-
 gated band* ns 4⁸⁸
hlūd, adj, *loud* nsm 4²⁴, 85¹, isf
 hlūde 49², sup nsn hlūdast 4⁴⁰
hlūde, adv, *loudly* 3⁵, 4⁸², 8⁷, 9⁸ 10, 34⁸,
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hlutter, adj, *bright, clear* asm hlut-
 terne 21⁷
hlyðan, see **behlyðan**
hnecca, m, *neck* as hneccan 81⁴
hnesc, adj, *soft* comp nsf hnescre 41⁸⁰
hnīgan, 1, *bend, bow down, descend* 1 sg
 hnīge 4⁶⁸ See **on-**, **underhnīgan**
hnītan, 1, *push, thrust* inf 91⁴
hnossian, W2, *strike, beat* 3 pl hnoss-
 siað 6⁷
[hogian], W2, *think* pret 1 sg hogode
 (MS dogode) 1⁹]
hol, n, *hole* ds hole 63⁷, as 45⁵
hold, adj, *kindly, loving, gracious* nsf
 10⁴, dsm holdum 62⁴
holdlice, adv, *gently, sweetly* 35⁴
holen, m, *holly* ns 561¹⁰
holm, m, *ocean, water* as 46⁹, is
 holme 21¹⁰
holmmægen, n, *force of waves, holm-
 mass* is holmmægne 3⁹
holt, n 1 *holt, wood* gs holtes 22⁸,
 ds holte 92¹, np 881⁵ — 2 *wood*
 (piece of) as 57⁸
homer, m, *hammer* is homere 91¹,
 gp homera 6⁷
hōn, see **bihōn**
hond, f, *hand* ns 131², 611², as 50⁸,
 80⁴, dp hondum 31⁵, ap honda 86⁵,
 ip hondum 46⁴, 55⁴
hondweorc, n, *handwork* as 21⁷,
 np (MS 7weorc) 6⁸
hondwurm, m, *itch mite* ns 41⁹⁶, 67²
hongian, W2, *hang* 1 sg hongige 151¹,
 3 sg hongap 221¹, hongað 451¹, pret
 3 pl hongedon 14⁸
hōpgehnāst, n, *dashing of waves in a
 bay* gs hōpgehnāstes 42⁷
hord, *hoard, treasure* gs hordes 91⁹,
 as 32²¹, 541¹, 93²⁰, gp horda 12⁹, ip
 hordum 84²², 7 hord 84⁵² See **womb-
 hord**

- hordgeat**, n, *door to treasure* gs hord gates 43¹¹
- horn**, m, *horn* dp hornum (MS horna) 30²
- hornsæl**, n, *gable hall* np hornsalu 4⁸
- hors**, n, *horse* ns SROH 20¹², gs horses 37¹¹, as 37⁵, ap 23¹⁰
- horse**, adj, *wise, sagacious, quick witted* nsm 2¹
- hræd**, adj, *quick, speedy, rapid* nsm 54¹¹, comp nsm hrædra 41⁷² See **hreð**
- hrægl**, n, *garment* ns 8¹, 12¹, 14⁹, ds hrægle 11⁷, as 45⁴, 55⁴, is hrægle 46⁴, 63⁶
- þ **hraðe**, adv, *quickly* hr[a]þe 77⁷
- hreddan**, W1, *recover, rescue* inf 15¹⁸ See **ähreddan**
- hrēfan**, see **gehrēfan**
- hrēðodan**, see **gehrēðodan**
- hrēoh**, adj, *rough, fierce* nsf 84²
- hrēosan**, 2, *fall, rush* 3 sg [hr]ēoseð 81¹⁰
- hrēran**, W1, *move, stir, shake* 1 sg hrēru 4⁸, hrēre 2⁸, 3 sg hrēreð 81⁷, opt pres (?) pl hrēren 84⁶¹
- hreð**, adj, *quick, speedy* comp nsf hreþre 41⁷¹ See **hræd**
- hreðer**, m, *breast, bosom* ds hreþre 62⁵, 93¹⁷
- hrif**, n, *womb, belly* ds hrife 18⁶, 24¹², as 41⁴⁶, þ hrif 84⁵¹
- hrīm**, m, *rime, hoar-frost* ns 41⁶⁶, 81⁹
- hrīmigheard**, adj, *hard with frost* apm hrīmighearde 93¹¹
- hrīnan**, 1, *touch, reach* 1 sg hrīne 7⁴, 67⁵, hrīno 16²⁸, 3 sg hrīneð 24¹², 84⁴⁶, pret 3 sg hrān 40¹⁰²⁰
- hrindan**, 3, *push, thrust* pret 3 sg hrand 55⁴
- hring**, m 1 *ring (paten, chalice)* ns 49⁸, gs hringes 60¹⁷, as 49¹, 60¹⁶ — 2 *ring, adornment* þis hringe 92⁵, ap hringas 21²⁸, ip hringum 71⁸, 91⁴ — 3 *fetter, chain* ip hringum (MS hringan) 5²
- hrisl**, f, *shuttle* ns 36⁷ (so *Leid*)
- hroden**, see **bēaghroden**
- hrōf**, m 1 *roof* as 53², dp hrōfum 2⁷ — 2 *top, summit* as 16²⁷, 30⁷ — 3 *sky, heaven* gs hrōfes 28⁵
- hrōr**, adj, *strong, stout, active* nsm 55⁸
- hrung**, f, *rung, beam, pole* ds hrunge 23¹⁰
- hrūse**, f, *earth* ns 4⁶, 73², ds hrūsan 41⁶⁵, 84⁸⁵⁴⁶, as hrūsan 3⁹, 81¹, 28¹¹
- hrūtan**, 2, *make a noise, whiz* ptc nsf hrūtende (*Leid* hrūtendi) 36⁷
- hrycg**, m, *back* ds hrycge 21², 4⁹, 20⁴, 37⁶, as 4⁶⁵, 22¹¹, 81⁴, hryc[g] 86⁵, is hrycge 28¹¹, ip hrycgum 4⁸⁸
- hū**, adv, *how* 18⁶, 32¹⁹, 37¹⁴, 40²⁸, 43¹⁶, 44¹⁰, 56¹⁶, 60¹⁶, 61¹², 84⁸
- hund**, num, *hundred* 86⁴
- hund**, m, *dog* ns 25², gs hundes 37¹¹, as (MS DNLH = HUND) 75²
- hungor**, m, *hunger* ns 44⁸
- hunig**, m, *honey* ds hunige 41⁶⁹
- hūð**, f, *spoil, booty* as hūþe 30²⁴⁹
- hwā**, pron, *who, neut what, of what kind* nsm 2²¹⁴, 3¹⁸, 4⁸⁵, 47⁸⁷⁴, 83⁷, nsn hwæt 4⁷², 9⁸, 11¹¹, 15¹⁹, 20⁹, 24¹⁷, 27²⁶, 28¹⁶, 29¹², 32²⁴, 33¹⁴, 36¹⁴, 37⁸, 40²⁹, 42⁹, 63⁹, 67¹⁰, 68¹⁹, 73²⁹, 80¹¹, 83¹⁴, 86⁷, asn hwæt 62⁹, nsn or asn hwæt 64¹⁶ See **æg-**, **gehwā**, **nāt-hwæt**
- hwæl**, m, *whale* ns 41⁹²
- hwælmere**, m, *sea* ns 3⁵
- hwær**, adv, *where* 88²⁶ See **nāt-hwær**
- hwæt**, adj, *stout, bold, brave* comp npm hwætran 27²⁰ See **blēdhwæt**
- hwæðer**, see **æghwæðer**
- hwæðre**, adv, *yet, however* hwæþre [1¹²], 4⁸⁴, 23¹⁷, 32^{8,917}, 40¹⁸, 55⁸, 59⁵, [hwæþre] 32⁴, **hwæþre sē þeah** 36¹¹ (*Leid* hudræ suæ ðēh)
- hwearft**, m, *circuit, expanse* ds hwearfte 41⁸⁸
- [**hwelp**, m, *whelp* as 1¹⁶] See **wæl-hwelp**

- hweorfan**, 3 *turn, depart* 3 pl hweorfað 44¹², inf 21²² — 2 *wander, roam* 3 sg hweorfeð 41⁵, inf 33⁵, 40⁹, ptc asn hweorfende 57⁸. *See* hwyrfan
- hwettan**, W1, *incite, instigate* 1 sg hwette 12³
- hwil**, f, *a while, space of time* as hwile 29⁹, ip hwilum 3¹, 4¹ 17 38 38 68, 68, 69 70, 5⁸, 7⁶ 7, 8³, 13⁴ 6 6 7 10, 15⁸ 4 5 6 8 9 11 18 16 17, 18⁷, 21⁵ 18, 25² 2, 3 3 4, 5 6, 26⁵, 28⁸, 50⁴, 57⁸, 58⁵, 62², 63⁶ 7, 64⁴, 71⁵, 73⁷ 26, 80⁸ 7, 83⁹, 85⁵, 88⁸, 91⁸, 93⁴ 7 8 11, 95¹², [h]wilum 93⁵
- hwit**, adj, *white, fair* nsm 16¹, npf hwite 11⁸, apm hwite 41⁹⁸
- hwitloc**, adj, *with fair hair* nsf 43⁸
- hwitlotted**, adj, *fair haired* nsf hwitlottedu 80⁴
- hwonan**, *see* ðhwonan
- hwonne**, adv, *when, until* 16¹⁰, hwonne ær, *when'er* 32¹³
- hwylc**, pron inter 1 *who, which* nsm 2¹, 43¹¹ — 2 pron ind, *any one, each one* nsm 21¹⁹, 68¹⁹, dsm hwylcum 24¹⁰. *See* æg-, gehwylc
- hwyrfan**, W1, *turn, move about* 3 sg hwyrfeð 13¹². *See* hweorfan, on-hwyrfan.
- hwyrft**, *see* ymbhwyrft
- hwyrftweges**, m, *escape* gs hwyrftweges 4⁶
- hycgan**, W1, *think, consider, meditate* ger hycganne 29¹², hycgenne 32²³
- hyd**, f, *skin, hide* as 77⁷, is hýde 27¹²
- hygeblíðe**, adj, *glad at heart* comp npm hygeblíðran 27²⁰
- hygecræftig**, adj, *wise, sagacious, keen of wit* nsm 2¹
- hygefæst**, adj, *fast in mind* asf hyge fæste 43¹⁴
- hygegāl**, adj, *lascivious, wanton* gsf wk hygegālan 13¹²
- hygeðonc**, m, *thought* ip hygeþoncum 36⁴ (*Leid* higdō[n]cum)
- hygewlonc**, adj, *proud* nsf 46⁴, asm hygewloncne 20²
- hyht**, m, *joy* ns 65⁸, 95⁵, ds hyhte 26¹, 7 hyht 93⁸
- hyhtlic**, adj, *delightful* nsn 92⁵, asn 36¹² (*so Leid*)
- hyhtplega**, m, *joyous play, sport* gs hyhtplegan 21²⁸
- hyldepil**, *see* hildepil
- hyll**, m, *hill* gs hylles 16²⁷
- hýran**, W1, (*hear*), *hearken to, obey* 1 sg hýre 21²⁴, 3 sg hýreð 44⁹, 59¹⁸ hēreð 51⁵, mf hýran 4⁸⁴, 5², 24¹⁵. *See* gehýran
- hyrde**, m, *keeper, guardian, herd* ds 72¹⁰, as 91⁹
- hýred**, m, *company* ds hýrede 60⁶
- hyrgan**, *see* onhyrgan
- hyrst**, f, *ornament, equipment* np hyrste (*wings*) 8⁴, 11⁸, 12¹, ip hyrstum 15¹¹, 32²⁰, 54⁷, 88¹⁵
- hyrst**, m, *copse, wood* dp hyrstum 41⁶¹
- hyrstan**, *see* gehyrstan
- hyse**, m, *boy, youth* ns 55¹

I

- I = rune** | 25⁹, 65¹
- ic**, pron, *I* ns (271 times), gs min 27¹⁸, 36⁴, for possessive, *see* min, ds mē [1¹² 12], 2¹², 4⁵ 18 38 65, 5⁴ 10, (69 times), as mec [1¹¹], 2² 14, 3¹¹ 18 15, 4¹ 18 18 73 74, (90 times), as mē [1¹⁸], 13¹⁸, 21¹⁸ 19, 27¹⁸, 41⁸⁴, 48¹, 66⁵, 73², 83⁴, 85⁵, nd wit 64⁵, 85⁷, 88¹⁴ 29 31, gd uncer 88³⁰, dd unc 61¹⁵, 64¹⁵, 85², 88¹⁸, ad unc 72⁸, 85⁷, 88¹⁵ 17, np wē 37¹⁶, 41⁷⁸, 42⁶ 7, 72⁸, for genitive, *see* ūser, dp ūs [1⁸ 8], 43¹⁸, 56⁶
- ides**, f, *woman* ns 62², as idese 76¹, gp idesa 47⁷
- [**ieg**, **ig**, f, *island* ds iege 1⁴, iġe 1⁸]
- in**, prep w dat and acc 1 *in, on, within, among* (w dat), 6⁹, 9⁶, 13¹⁰, 28⁵, 35¹, 38⁷, 41⁹⁸, 42⁸, 44², 54⁶ 18, 55², 56¹⁸, 59¹⁴, 60¹ 17, 83², 95⁶, after case

- 85⁶ — 2 *into, upon* (w acc) 16⁶, 53¹, 56¹, 60⁷, 93⁸ 9
- in**, adv, *in, within* 33¹¹
- indryhten**, adj, *noble* nsm 95¹, asm indryhtne 44¹
- ingeðonc**, m, *thought, mind* ns inge þonc 61¹⁸
- innan**, adv, *within* 18², 88⁸², **in innan** 10³, 29⁷
- innanweard**, adj, *inward, internal* asm innanweardne (*within*) 93¹⁵
- innað**, m, *inside of body, stomach, womb* ns 18⁸, ds innape 36² (*Leid innaðæ*), as 38⁸
- inne**, adv, *within, inside* 47⁴, 57¹
- insittende**, ptc, *sitting within* gp insittendra 47⁷
- irnan**, see **rinnan**, **ūpirnan**
- īsern**, n 1 *iron* gs īsernes 59⁹ — 2 *sword, knife* ns 93¹⁵, is īserne 61 — 3 *goad* ns 72¹⁴
- īu ōā**, adv, *once, formerly, of old* īu þā 71²
- īw**, m, *yew* ns 56⁹
- L**
- L** = *run* 1 over 18
- lāc**, f 2, *gift* [as 1¹], np lācum 50⁸
See **hāmedlāc**
- lācan**, R 1 *fly, float* pret 3 sg leolc 57⁸ — 2 *fight, strive* 1 sg lāce 31¹ — 3 *modulate* inf 32¹². See **belācan**
- lācecynn**, n, *leech kin, race of physicians* as 61¹⁰
- lādan**, W1, *lead, bring, carry* inf 30², pp lāded 29⁶. See **gelādan**
- lāf**, f 1 *leaving* (of fire, file, hammer) ns 71³, np lāfe 6⁷, ap lāfe 57¹⁰ — 2 *heritage, bequest* ap lāfe 91¹⁰
- lagu**, m, *sea, water* ns 4¹¹, as 23¹⁸
- lagufæðm**, m, *watery embrace* is lagu fæðme 61⁷
- lagufloð**, m, *water* as lagofloð 59¹²
- lagustrēam**, m, *lake of rain, water* gp lagustrēama 4⁸⁸
- land**, see **lond**
- lang**, see **long**
- lār**, f, *teaching, doctrine* ip lārum 40²²
- lāran**, W1, *teach, instruct* pret 3 sg lārde 41⁸⁴
- lārēow**, m, *teacher* ns 68¹⁸
- lās**, n, *the less* as 10¹¹
- lāssa**, adj, *less* nsf lāsse 41⁹⁵, 67²
- lāst**, m, *track, trace* (on lāst, on lāste, *behind*) ds lāste 14¹¹, 72¹³, as 4²¹, is lāste 40⁸, np lāstas 52², ap lāstas 95¹¹. See **sweart-**, **widlāst**
- læt**, see **unlæt**
- lātan**, R 1 *let, allow* 1 sg lāte 4³⁸, 3 sg lāteð 4⁵⁶, 21¹³, 35⁷, 51¹⁰, 3 pl lātað 4⁴⁶, pret 3 pl lēton 14¹⁰ — 2 *let go* opt 3 sg lāte 3¹¹. See **forlātan**
- lāttēow**, m, *leader, guide* ns 3¹¹
- lāw**, adj, *grievous, hateful* [nsm 1¹²], comp gsn lābran 61¹⁰
- lāðgewinna**, m, *hated opponent, enemy* ds lāðgewinnum 16²⁹
- laðian**, W2, *invite, summon* 1 sg laðige 15¹⁶
- lēad**, n, *lead* gs lēades 41⁷⁵
- lēaf**, f, *leaf* ip lēafum 57¹⁰
- lēan**, see **wordlēan**
- lēanian**, W2, *reward, requite* 3 sg lēanað 51⁹
- lēas**, see **bān-**, **brōðor-**, **fēðe-**, **hām-**, **hēafod-**, **hlāford-**, **mūðlēas**
- leccgan**, W1, *lay, place* 3 sg legeð 80⁴, pret 3 sg legde 4¹⁴, 21⁸⁰. See **bileccgan**
- lēg**, see **lig**
- lēgbysig**, see **ligbysig**
- lege**, see **orlege**
- lengan**, W1, *lengthen* 3 sg lengeð 29⁸
- lēod**, f, *folk, people* gp lēoda 68¹⁸, [dp lēodum 1¹]
- lēof**, adj, *dear, beloved* nsm 41⁸⁴, 80²; nsf 21², 41²⁷, 84²⁷, comp nsf lēofre 94⁸
- lēoht**, adj, *light, not heavy* comp nsf. lēohtre 41⁷⁶, 94⁸

- lēoht**, adj, *bright, shining* dsm wk
 lēohtan 41⁵⁷, comp nsf lēohtre 67²
lēoht, n, *light* ns 94⁶, ds lēohte 281⁷,
 64¹¹
lēohtlic, adj, *bright, shining* asn 30⁸
lēoma, m, *light, splendor* ds lēoman
 41⁵⁷
lēosan, see **belēosan**
leðer, n, *leather* ʔleþre 89⁸
leðre, adj, *evil, bad* ʔleþre 89⁸
libban, W3, *live* 3 sg leofaþ 40²⁷, pret
 3 sg lifde 41¹⁰⁷ See **lifgan**
lic, n, *body* as 66⁴, is lice 11⁵
-lic, see **gelic**
līcgan, 5, *lie* 3 sg līgeð 41⁴⁹, inf 14¹¹,
 15¹⁰
līcnes, see **ge-**, **onlīcnes**
lif, n, *life* ds life 91¹⁰, is life 51⁹, 59¹²
 See **woruldliþ**
lifgan, W3, *live* 1 sg lifge 85⁶, inf
 40²², 41⁶⁴, 42⁸, 68¹⁴, ptc nsm lif-
 gende 13¹⁴, asf lifgende 11⁹, npm
 lifgende 29⁹ See **libban**
lift, see **lyft**
līg, m, *fire, flame* ds lēge 41⁵⁷, is lige
 4⁴⁴, (MS life) 83⁸
līgbysig, adj, *busy with fire* ns lēg
 bysig (a lēg bysig, ð līg bysig) 31¹
līle, f, *lily* ns 41²⁷
līm, n, *limb* ns 5⁷, as 40²⁷
līne, f, *line, row* ds līnan 43¹⁰
liss, f, *mercy, grace, joy* dp lissum 51⁹,
 ip lissum 27²⁶, 34¹⁸
list, f, *art, skill, craft* is liste 28⁴, ip
 listum 30⁸
list (lēast), see **metelist**
lið, n, *limb* ap leoþo 24⁷
liðan, 1 1 *go, sail* inf liþan 34¹, ptc
 dsm liþendum 11⁶ — 2 *grow up?*
 pp liden 34¹¹
loc, see **hwitloc**
loca, see **brægnloca**
locc, m, *hair, lock* np loccas 41¹⁰⁴,
 ap loccas 41⁹⁸ See **wundenlocc**
locced, see **hwitlocced**
lof, mn, *praise* gs lofes 21¹¹
- lond**, n 1 *dry land, shore* ds lande
 23¹², londe 34² — 2 *ground, earth* ds
 londe 41⁶⁴, 57⁸ — 3 *estate* as 13¹⁴,
 14¹¹ — 4 *district, province* gp londa
 34¹⁸ See **ēg-**, **mearc lond**
londbūend, m, *earth dweller* gp lond
 būendra 95¹¹
long, adj 1 *long (space)* asf lange
 59⁸, comp nsf lengre 24⁷ — 2 *long*
(time) nsn 40²², asf longe 29⁹ See
ūplong
longe, adv, *long, a long time* 16²⁰, 41⁸,
 68¹³
losian, W2, *depart, escape* 3 sg losað
 13⁸, inf 3¹¹
lūcan, see **bi-**, **onlūcan**
lufe, f, *love* gs lufan 27²⁶
lufian, W2, *love* 3 pl lufiaþ 95⁷
lust, m, *joy, pleasure* as 72⁶
lyft, f, *air, shy* ns 41¹¹, 84¹, 11⁹, 58¹,
 gs lyfte 4⁶⁴, ds lyfte 23¹⁶, 41⁶¹, 52⁴,
 57⁸, 59¹², 84⁸⁰, lifte 28⁴
lyftfæt, n, *air vessel* as 30⁸
lýt, adv, *little* 61⁷
lýtēl, adj, *little, small* nsm lýtēl 72¹,
 nsm wk lýtla 41⁷⁶, asn 59⁷, apf lýtēle
 58¹ See **unlýtēl**
- M**
- M** = *rune* ¶ 20⁶
mā, n, *more* np 19⁴, 61¹⁶, ap 27²¹
mæcg, m, *man* np mæcgas 51⁷ See
ēoredmæcg
mæðan, see **gemæðan**
mæg, f, *woman, kinswoman* ns 10⁹,
 32²⁸
mæg, m, *kinsman, brother* np māgas
 88¹⁸
magan, PP, *may, can, be able* 1 sg
 mæg 3¹⁰, 16¹³, 19¹, 41^{62 64 66}, 43⁵, 56⁷,
 64¹⁰, 88³⁸, 3 sg mæg 32⁸, 41^{16 20 62 69}
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 42⁸, 1 (?) pl mag[on] 68¹³, 3 pl ma-
 gon 84⁴², opt 2 sg mæge 40²⁸, opt
 3 sg mæge 2², 5¹², 32¹⁹, pret 1 sg
 meahhte 61¹, 93¹⁰, pret. 3 sg meahhte

- 10¹⁰, 30⁶, 41^{48 67}, pret 3 pl meah-ton
 23⁵
mægburg, f, *family* ns 21²⁰, as mæg-
 burge 16⁸⁰
māge, f, *kinswoman* ns mēge 10⁴,
 māge 84⁸², gs māgan 44¹³
māge, see māge
māgen, n 1 *might, strength, power*
 ns 84²³, ds māgene 41⁹⁰, as 54⁹,
 83¹¹, is māgene 28¹⁴, 84²⁰, mægne
 24¹⁸, 32²⁸ — 2 *force, host, troop* ns
 84^{8, 56}, mægn 23¹³ See holmmāgen
māgenrōf, adj, *very strong* nsm
 wk māgenrōfa 38⁸
māgenstrong, adj, *strong in power,*
mighty nsm 87³
māgenrōse, f, *violence, force* ds
 māgenrōsan 28¹⁰
magorinc, m, *youth, warrior* np
 magorincas 23⁵
mægð, f, *virgin, maiden* np mægeð
 51⁷, gp mægða 15⁸, 34⁹
mæl, n, *time, occasion* gp mæla 82⁶
mældan, see mieldan
man, see mon
mānan, W1 1 *relate, tell of* 3 sg
 mæneð 21¹¹, pret opt 3 pl mænden
 61¹⁷ — 2 *mean, signify* 1 sg mæne
 62⁹ See gemānan
māndrinc, m, *evil drink, drink of*
death as 24¹³
manian, see gemanian
māra, see micel
māran, W1, *make known, celebrate*
 opt 3 pl (sg form) mære 27¹⁶
mære, adj, *famous, glorious, renowned*
 nsm 27²¹, 84¹¹, nsm(f) 41⁴⁵ gpf
 mærra 84⁴, dpm mæran 88¹⁸
mærrū, f, *glorious deed* ap mærrða
 73¹¹
mæst, see micel
mæðel, n, *assembly* ds mæðle 86²
mæðellian, W2, *speak* pret 3 sg
 mæðlade 39⁵
māðm, m, *treasure* as 56¹³
mæw, m, *sea mew, gull* gs, mæwes 25⁶
- meaht**, f, *might, power* ns 84²³, gp
 [meahta] 84¹¹, ip meah-tum 2¹⁰, 4⁸⁶,
 14⁸, 41⁹⁰
meahtelice, adv, *mightily* comp
 meahtelicor 41⁶²
meahtig, adj, *mighty, powerful* nsm
 41¹²
mearc, f, *mark, region* as 15⁶
mearcclond, n, *waste land, sea coast* ds
 mearcclonde 4²³
mearcpæð, m, *country path* ap mearc-
 pæðas 72¹¹
mēdan, see onmēdan
medwīs, adj, *not wise, foolish* dsm
 medwīsum 5¹⁰
mēge, see māge
mieldan, W1, *declare, announce* inf
 29¹², mieldan 19²
meldian, W2, *declare, announce* pret
 1 sg meldade 72¹⁶
mengo, f, *multitude, crowd* ds 21¹²,
 as 84⁸⁴
mennen, see druncmennēn
meodu, m, *mead* as 21¹²
meodubenc, f, *mead-bench* ds meodu-
 [bence] 61⁹
meotud, m, *Creator, Lord* ns 4⁸⁴,
 88¹⁷, gs meotudes 84¹¹
mēowle, f, *maid, woman* ns 5⁶, 26⁷,
 62¹
mere, m, *sea* as 23⁶ See hwælmere
merefaroð, m, *sea-waves, surge of the*
sea ds merefaroðe 61²
merhengest, m, *sea horse, ship* ns
 15⁶
merestrēam, *sea stream, sea* ap mere-
 strēamas 67⁹
mēsan, W1, *eat* inf 41⁶²
-met, see gemet
 [metelist, f, *want of food* is meteliste
 1¹⁸]
micel, adj, *great, much* nsm 4⁶⁰, 87⁸,
 wk micla 41⁹², nsn 29¹², 32²³, asf
 micle 87¹, asn 38⁸, 41⁷⁶, isn micle
 4^{45 61}, (adv ?) 40⁴, 41^{42 74 80}, [micle]
 41²³, ip miclum 40², ?micle 84⁴²;

- comp nsm mǣra 41⁹² 105, comp nsf mǣre 18⁴, 67¹, comp asm mǣran 40⁴, sup nsm mǣst 4³⁹, ʔ mǣst 84¹²
- miclan**, *see gemiclan*
- micchan**, *see gemicchan*
- mid**, prep 1 *with (association)*, w dat 6⁸, 16⁹ 10, 31¹, 40², 41⁹⁹, 43¹⁶, 47¹, 74⁸ 4, mith *Leid* 12 — 2 *with, by means of (manner)*, w dat 61², 27¹⁸, 28⁴, 31², 32²⁸, 41¹⁸ 14 30 85, 45⁶, 51⁷, 55¹², 63⁶, 64³, 67¹⁰, w inst 29² 23
- mid**, adv, *with, at same time* 14², 23¹⁸, 47⁵
- middangeard**, m, *earth* ns 32¹, 33¹, 41⁴⁸, 67¹, gs middangeardes 83¹¹, as 40¹⁹, 41¹², 69⁹
- midde**, f, *the middle* (in phrase on middan) ds middan 33⁹, middum 81⁶
- middelniht**, f, *midnight* ip middel-nihtum 91⁷
- midwist**, f, *presence, society* as 95⁸
- mlits**, f, *reverent joy* is multse 31⁸ a (b ip multsum)
- min**, pron, *my* nsm [1¹⁸], 31¹, 41¹, 75⁶, 161¹, 17⁸, 18⁹, 22³ 15, 24¹, 26⁴, 27²⁷, 85¹, 88¹⁸ 23 26, 91⁹, 93¹ 14, nsf 21⁸, 34⁹ 10, 72⁴, 80⁸ 10, nsn 81¹, 11¹, 12¹, 22¹ 10, 83¹, 88²¹, 91¹, gsm mines [1⁹], 4⁶⁶, 73⁸, 91⁶, gsf minre 181⁶, 41⁴⁶, gsn mines 19⁴, 26¹⁰, dsm minum 51⁹, 21² 26, 41⁹⁶, 57¹¹, 61², 71⁶, 80², dsf minre 28¹⁰, dsn minum, 73⁶, ʔ minum 78², asm minne 15⁶, 61⁴, 83¹⁴, asf mine 9⁴, 16²⁰, 21¹², 25¹, 66⁴, 73⁵ 28, 81¹², 93²⁰, 95⁸ 18, asn 58¹¹, 22⁶, 26⁸, 66³, 74⁶, 83⁷, 93²⁶, isf minre 91¹, 15¹⁸, 41⁸⁰, isn mine 11⁵, [vsm 1¹⁸], npf mine 84⁶, 11⁸, npn 10⁷, 41¹¹, dpf minum [1¹], 161¹, apm. mine 161², 95¹¹, ipm minum 21²¹, ʔ min 71⁹, 88⁶
- mislic**, adj, *various, diverse* nsn 84⁸ 85
- mislice**, adv, *in various ways* 29¹²
- missenlice**, adj, *various, diverse* ipf missenlicum 32¹, 33¹.
- missenlice**, adv, *in various ways* 68¹⁶
- mittan**, *see gemittan*
- mīðan**, 1 *conceal* inf mīðan 83¹² — 2 *avoid, refrain from* 1 sg mīðe 9⁴, inf mīðan 64¹⁰ *See bemīðan*
- mōd**, n, *mind, heart, spirit* [ns 1¹⁸], gs mōdes 28¹⁴, is mōde 12⁶, 84³⁴, 86², ap 7⁵, ip mōdum 60² *See forhtmōd, hēanmōd*
- mōdig**, adj, *brave, high spirited* npm mōdige 31⁸ b (a monige)
- mōdor**, f, *mother* ns 10², 34⁹, 84⁴, mōddor 42³, 84²⁰, gs 41⁴⁵, mōddor 44¹⁴
- mōdðrēa**, m, *torment of mind, terror*, ns mōdþrēa 45⁰
- mōdwlone**, adj, *haughty* nsf 26⁷
- mōdwyn**, f, *heart's joy, property* ns (MS mōdP) 91⁷
- mon**, m, *man* ns [1¹⁸], 36¹¹, 39⁶, 41⁴⁷, 44¹⁴, 84⁸⁵, man 38⁸, gs monnes 37¹¹, 60¹⁸, ds men 5¹⁰, menn 29¹³, as monn 37⁴, NOM = mon 20⁶, vs 3¹⁸, np men 31¹, 18¹¹, 40⁴, 55¹¹, 95⁷, menn 68¹⁵, gp monna 45⁰, 23¹, 61⁴, 72¹⁶, 77⁴, 83¹², 95¹⁸, dp monnum 19², 31⁶ a (b mongum), 40¹², 41⁴⁶, ap men 13⁴, 60² *See rȳnemon*
- mōna**, m, *moon* ns 67²
- moncynn**, n, *mankind, men* ds moncynne 33⁹, 40², 41²⁷
- mondryhten**, m, *lord* ds mondryhtne 56¹⁸, [mon]dryhtne 59⁶
- monig**, adj, *many* npm monige 66⁶, 86², monige 31⁸ a (b mōdige), gpm monigra 7⁶, gpf monigra 84⁴, gpn monigra 42², dpm monigum 95⁸, mongum 40¹⁹, mongum 31⁸ b (a monnum), ipf monegum 59⁶, mongum 91¹
- monna**, m, *man* as monnan 66⁶
- mōra**, m, *moor, waste land* ap mōras 72¹¹
- mōs**, n, *food* ~~ds~~ mōs[e] 78⁸
- mōt**, *see gemōt*
- mōtan**, anv, *may, must* 1 sg mōt 41⁶ 73, 16²⁰, 21²⁷, 83⁸, 3 sg mōt 40²⁰.

3 pl 41¹⁰⁸, mōton 17⁹, opt 1 sg
mōte 21²², opt 3 sg mōte 32¹⁸, pret
1 sg mōste 41^{85 100}, pret 3 sg mōste
54¹⁸

moððe, f, *moth* ns 48¹

munan, *see* gemunan

mund, *see* feðemund

mundbora, m, *protector, guardian* ns
18¹

mundrōf, adj, *strong of hand* nsm
87⁸

[murnan, W1, *mourn, lament* ptc nsn
murnende 1¹⁵] *See* bemurnan

mūð, m, *mouth* ns 33⁹, as 40¹², 68⁸,
77⁴, mūþ 9¹, 18¹¹, 19², is mūþe 25⁶,
64⁴, ip mūþum 14⁸

mūðlēas, adj, *mouthless* nsm 61⁹

myltan, *see* gemyltan

-mynd, *see* gemynd

myrð, *see* geoguðmyrð

N

N = *rune* † 20⁵, 75²

nā, adv, *no, not* Leid 13, 37⁹

nabban = ne habban, W3, *not have*,
be without pret 3 sg næfde 33⁵

naca, m, *boat, ship* ns 59⁵

næfre, adv, *never* [1¹⁸], 6¹⁰, 40^{7 20}, 72¹⁶,
88²⁰

nāgan = ne āgan, PP, *not have* 1 sg
nāh 4⁶, 3 sg nāh 28¹⁴

nāgan, *see* genāgan

nægledbord, adj, *with nailed planks*
nsm 59⁵

nægl(i)an, W1,2, *nail, rivet* pp asm
nægledne 20⁵

nāles, adv, *not at all, by no means* [1¹⁵],
27¹⁷

nama, m, *name* ns 27²⁷, noma 24¹,
ds naman 59¹⁴, as naman 56¹¹, 60⁸,
ap naman 43⁸

nān, adj, *not one, none* asm nāenne
68⁸

nānig, pron, *not any, none* nsm 30¹⁸,
84⁶, dsm nāngum 26², asm nānigne
59⁸

nard, m, *spikenard* gs nardes 41²⁹

næs, *see* bearonæs

nāestan, *see* genāestan

nāetan, W1, *afflict, distress* 1 sg nāete 7⁴

nāthwær, adv, (*nescio quo*), *in some
unknown place, somewhere* 26⁵, 63⁸

nāthwæt, pron, (*nescio quid*), *some
thing unknown* nom 62⁹, 93²⁵, acc
46¹, 55⁵

ne, adv, *not* 3^{1 10}, 4^{15 58}, 6⁴, 8⁸, (58 times)
nī Leid 3, 5, 9

nē, conj, *nor, neither* 21^{11 20}, 23¹⁸, (34
times), nī Leid 5, 6, 8

nēah, prep w dat, *near* 4²⁸, 57⁸, 61¹,
comp (adj or adv) nēai 4⁶⁴

nēahbūend, m, *neighbor* dp nēah-
būndum (MS -būendum) 26²

nearo, adj, *narrow, strait* asf nearwe
16²⁴, ip nearwum 53⁸

nearo, f, *confinement, durance* ds
nearwe 11¹, nearowe 54¹⁸, as 62⁸, 63⁸

nearogrāp, f, *close grasp* ns 84⁶

nearwian, W2, *compress, confine* 3 sg
nearwað 26¹⁰ *See* genearwian

neb, n, *beak, face* ns 11¹, 22¹, 32², nebb
35⁸, as nebb 81⁴, is nebbe 91⁸ *See*
saloneb

nefa, m, *nephew* ns 47⁶

nellan, *see* willan

nemnan, W1, *name* 1 pl nemnað 41⁷⁸,
3 pl nemnað 25⁷, imp pres 2 pl
nemnað 58⁶, pret 3 sg nemde 60⁶,
inf 50⁹

nēol, adj, *prone, low, deep down* nsf
22¹, 84⁶

neōðan, adv, *beneath, from beneath*
neōþan 11¹, 26⁵, 32²⁰, niōþan 62⁸

nergan, W1, *save* inf 16¹⁸, ptc asm
nergende 60⁴ *See* genergan

nēðan, W1, *venture, dare* 3 sg nēþeð
26⁵, inf 54¹⁸

niht, f, *night* ns 30¹⁸, as 40⁷, ip
nihtum 6¹⁴, 13⁹, 88¹⁶ *See* middel-
niht

niman, 4, *take, draw* opt 3 pl nī[mæn]
Leid 14 *See* bīnīman

nīð, m, *trouble, affliction* ds nīþe 7⁴
nīðerweard, adj, *downward* nsn
 nīþerweard 22¹, 32⁶, 35⁸
nīðsceaða, m, *malignant enemy* ns.
 nīðsceaþa 16²⁴
nīððas, m, pl *men* gp nīþa 58⁶, dp
 nīþum 27²⁷
nīwian, see **genīwian**
nō, adv, *not, no* 7⁴, 29¹⁰, 32^{4, 8}, 40⁹,
 93¹⁸, 95⁹
noma, see **nama**
nōwihit, n, *nothing* acc 12⁵
nū, adv, *now* 15¹, 25⁹, 27¹⁸, 28⁶, 41^{1 102},
 43¹⁵, 54⁸, 56¹⁴, 68¹⁸, 71⁸, 73⁸, 77⁴, 83⁴,
 88^{18 82}, 92⁴, 93^{22 26}, 95^{7 10}
nū gēn, adv, *forther, yet* 50⁸
nȳd, f, *name of rune* N 43⁸ See **hæft-**
nȳd
nȳðan, W1, *urge, press* 3 sg nȳðeþ
 63⁸
nȳðe, adv, *of necessity* 41²⁰
nymðe, conj, *unless, except* 42⁷, nymþe
 21²², 24¹⁸, 26⁸, 41²¹, (MS nymþe) 66⁶
nyt, f, *use* ds nytte 27²⁷, [32⁸], 35⁸,
 50⁹, 51², 70⁶
nyt, adj, *useful* nsm 33⁹, 55⁷, nsf 26²,
 59⁵, gsf nyttre 12⁵, npn 56¹¹
nyttung, see **wuldornyttung**

O

O = *rune* ƿ 20^{15 7 8}, 25⁸

of, prep w dat, *of, out of, from* 31⁸,
 47^{12 18, 47 48}, 11^{6 10}, 13⁶, 15¹⁵, 16¹², 18⁶,
 22⁷, 23²¹, 24^{8 12}, 28^{22 8 8}, 30⁴, 36², 41⁷⁹,
 51², 63⁷, 73^{4 5 28}, 77⁶, 83⁸, 91¹⁰, 93^{12 14},
 17²⁸, ob *Leid* 2, 14
ofer, prep A w dat, *over, above* 27¹,
 41^{10 11 21, 40, 48, 45}, 16⁵, 61⁹, 81⁶ — B w
 acc 1 *over, above, upon* 4⁶², 7¹⁰,
 8^{6 6}, 11¹¹, 15^{6 7}, 21⁸, 23^{5 12 18}, 27⁹, 30⁷,
 33⁸, 45⁵, 52⁷, 54⁷, 58², 65^{1 5}, 67⁸ —
 2 *throughout* 36¹¹, 41²¹, 42⁵, 84⁴¹,
 88²¹, 95¹⁰ — 3 *contrary to* 30¹⁰
ōfer, m, *bank, shore* np ōfiras 23⁷
ofergongan, anv, *come upon (sleep)*
 3 sg ofergongeþ 41¹⁰

oferstigan, 1, *surmount, rise above* 1
 sg oferstige 67⁶
oferswiðan, W1, *overpower, overcome*
 1 sg oferswiþe 41²⁰, inf oferswiþan
 41²⁰
ofest, f, *haste* ds ofeste 63⁴, ip
 ofestum 41¹¹
ofgufan, 5, *abandon* pret 1 sg [o]fgeaf
 88¹¹, pret 3 pl ofgēafun 10¹
oft, adv, *often* 5⁵, 6⁸, 7², 17¹, 18⁸, 21⁸
 15⁸², 31⁵, 32¹¹, 45⁷, 50^{2 7}, 51⁴, 54¹⁰,
 55¹¹, 56¹², 59¹¹, 62¹, 64¹, 68^{10 16}, 72^{5 14},
 77⁸, 78¹, 80⁹, 84^{89 47}, 88^{10 15}, 91⁸, 93²⁸,
 95²
ōhwonan, adv, *from anywhere* 36⁸
 (*Leid* ōu[ua]n[a])
on, prep A w dat or instr 1 *on,*
upon [1^{4 4}], 27^{12 14}, 4^{4 6 86}, 5⁹, 12²,
 15¹², 14^{4 11}, 16^{2 3 4 25 26}, 20⁴, 22^{5 8 9 10 12},
 26^{1 14}, 27⁸, 32^{14 20}, 35⁸, 37^{1 6}, 41^{25 77, 102,}
 108¹, 43⁵, 51^{1 9}, 59², 70⁴, 72^{12 18}, 73^{1 22},
 80^{7 8}, 88^{7, 22 28 24}, 93²⁰, (MS of) 93¹² —
 2 *in, within* 4⁶¹, 6¹¹, 9⁷, 10¹, 11^{1 8 7},
 13¹¹, 16¹⁶, 19⁴, 21^{10 13}, 23^{14, 16}, 28⁴, 30⁶,
 32^{8 4 11 17, 34 12 13}, 41^{61 81 81 106}, 46¹, 54^{1, 2 5},
 57⁸, 59²¹, 62^{1 5}, 63⁴, 64^{4 6}, 65², 66⁸, 67⁴,
 68¹, 69⁸, 73¹⁸, 74⁸, 80^{6 6}, 81⁵, 86², 92^{1 4}
 — 3 *at, in (manner)* 21¹⁸, 28¹⁸, 41^{28 28},
 95¹, 61¹¹, 64¹¹, 93²⁰ — 4 *during* 3¹²,
 10¹, 20⁷, 21⁸¹, 41⁸⁷, 44^{8 18}, 52⁸ — B w
 acc 1 *upon, in* 2^{2 11}, 3⁷, 4^{8 21, 28, 30, 85},
 16²¹, 21^{1 28}, 22^{6 18}, 23^{9 20}, 24², 26⁷, 27^{4 14},
 28¹⁶, 30¹², 40⁸, 46⁸, 56², 57¹², 69¹, 72⁸,
 73²¹, 74^{2 5}, 93²⁹ — 2 *into, to* [1^{2 7}],
 4^{5, 86}, 21¹⁴, 62^{2 6}, 63⁸, 66⁴, 87⁶, 93²² —
 3 *according to* 39⁴, 41⁸, 73⁷ — 4 *for,*
as 39², 51⁸ — C after or separated
 from case 4¹³, 7⁷, 21²⁹, 63⁵, 80⁴, 88¹⁴
on, adv, *on, upon* 87⁴
onbūgan, 2 1 *bend* 1 sg onbūge
 24⁸ — 2 *bend aside, escape* inf 4¹⁵
oncwēðan, 5, *answer, respond* 1 sg
 oncwēþe 5⁷
ond, conj, *and* All occurrences are
 represented in the MS by the abbrevi-
 ation

- ondfenga**, m, *receiver* gs ondfengan 62⁷
ondrædan, R, *fear* 3 sg ondrædeþ 4⁵⁸
ondswaru, f, *answer, reply* as ondsware 56¹⁵
ōnettan, W1, *hasten, bestir oneself* pret 3 sg ōnette (MS ōnetteð) 30¹¹, ōnette 55⁷
onfindan, 3, *find out, discover* 3 sg onfindeð 16⁷, 28⁹
onga, m, *arrow* ns 24⁴
ongēan, prep w dat, *opposite to, against* 77³, 91³
ongēan, adv, *opposite* 28⁹
ongietan, 5, *perceive, understand* opt 3 pl ongietan 49⁶, inf 60¹⁰
onginnan, 3, *begin* 1 sg onginne 18⁷, 3 sg onginneð 29¹¹, 32⁹, pret 3 sg. ongon 10⁸, 55¹⁰, pret 3 pl ongunnon 23⁸
onhæle, adj, *hidden* asf 16⁷
onhebban, 6, *raise, exalt* 1 sg onhæbbe 31⁷
onhlīdan, 1, *open* imp 2 sg onhlīd 84⁶³
onhnigan, 1, *bend down, bow, incline* 3 sg onhnigab 31^{7b} (α onhungab)
onhwyrfan, W1 1 *turn, change* pret 3 pl onhwyrfdon 73² - 2 *invert* pp onhwyrfeð 24¹
onhyrgan, W1, *imitate* 1 sg onhyrge 9¹⁰, 25⁴
onlicnes, f, *likeness* as onlicnesse 41⁸⁷
onlūcan, 2, *unlock, open* pret 3 sg onlēac 43¹²
onmēdan, W1, *presume, take upon one self* opt 3 sg onmēde 56¹⁵
onōegan, W1, *fear* 1 sg onōegu nā (MS onōegun) Leid 13
onsittan, 5, *fear, dread* inf 16²³
onsundran, adv, *apart, separately* 72⁶
ontýnan, W1, *open* pret 1 sg ontýnde 77⁴
- onðeon**, 1, 3, *succeed, prosper, prevail* pret opt 3 pl onþungan 88³¹, inf onþeon 64²
onðunian, W2, *swell out, exceed bounds* inf onþunian (MS onrinnan) 41⁹¹
onwald, m, *power* is onwalde 41¹⁸
onwenden, W1, *turn, change* pret 3 pl 73⁵
openian, see *geopenian*
ōr, n, *beginning, origin* ns 84¹⁰, as 4⁵⁹
ord, n, *point* ns 61¹² 18, is orde 77⁶, ip ordum 18⁸, (toes) 16⁶
ordstapu, f, *prick of spear (goad)* np ordstæpe 72¹⁷
orlege, n, *strife, battle* gs orleges 4⁵⁹
orlegfrom, adj, *strong in battle* asm orlegfromne 21¹⁵
orðonc, mn, *understanding, skill, art* as orþonc 78⁷, ip orþoncum, *skillfully, ingenuously*, 70⁸
orðoncbend, f, *skillfully contrived bond* ip orþoncbendum 43¹⁵
orðoncpil, n, *cunning spear (= share)* ns orþoncpil 22¹²
oðberan, 4, *bear forth* pret 3 sg oðbær 23¹⁰
ōðer, pron, *other, another* nsm ðer 43⁹, ðer ðer (the one the other) 57⁷, nsf ðer 41⁸⁶, nsn ðer 22¹², gsn ðres 7⁹, dsm ðbrum 4⁴¹, 21¹⁵, 38⁶, 44¹¹, 53⁵, 54⁵ 10, 84⁶, dsf [ðerre 1⁴], ðre 22¹⁰, asm ðerne 23²⁰, asf ðre 40⁷, dpm ðbrum 12⁴, 92⁷?, apn ðre 50⁵, ðer 84¹⁸
oðfergan, W1, *bear away* inf oþfergan 17⁷
oððæt, conj *until* oþðæt 4¹², 10⁷ 10, 24⁸, 54⁴, 72⁹, 73², 93¹⁸
oððe, conj, *or* 41⁴⁹, oþþe 21¹⁵ 47⁸ 74, 82², 41²⁴ 48 67 75, 61⁸, 73¹⁰, 95⁶, oðþe 5⁵
oððringan, 3, *snatch away* inf oðþringan 88¹⁹
ōwiht, adv, *ought, in any way* 42⁶
oxa, m, *ox* ns 23¹⁸

P

P = *rune* 𐛱 65⁶

-pād, *see* salopād

pæð, *see* gegn-, mearepæð

pæððan, W1, *tread, traverse* 3 sg

pæþeð 59⁹, pret 1 sg pæðde 72¹¹

pernex, m, = Lat *pernix*, adj, *swift* (mistaken for name of a bird) ns 41⁸⁶

pīl, *see* hilde-, orðonc-, searopīl

plega, *see* hyhtplega

plegan, W1, *play, sport* inf 43²

pyt, *see* rāðpyt

R

R = *rune* 𐛱 20¹, 25⁸

ræcan, W1, *reach, extend* 1 sg ræce 67⁷ *See* geræcan

ræced, n, *hall, building* ds ræcede 32⁸, as 53¹, ap 2⁶

rād, f 1 *riding, course* ds rāde 20⁷ — 2 *name of rune* R 20⁶

ræd, m, *counsel, advice* ns 16¹⁶, gs rædes 88⁸⁶ *See* unræd

rædan, R, 1 *read (a riddle), explain* opt 3 sg ræde 60¹⁵, imp 2 sg ræd 62⁹

ræðelle, f, *riddle, enigma* as ræðellan 43¹⁸

rāðpyt, m, *draw well with sweep* rād [PYT'] 59¹⁴⁻¹⁵

rādwerig, adj, *weary of riding, weary of journeying* asm rādwerigne 21¹⁴

ræping, m, *captivity* ap ræpingas 53¹

ræran, W1, *raise* opt 3 sg rære 47⁸, pret 3 sg 1ærde 56⁶ *See* āræran

ræsan, W1, *rush* 3 sg ræseð 26⁸ *See* ðurhræsan

rēad, adj, *red* nsm wk rēada 27¹⁵, gsn wk rēadan 49⁶, npf rēade 12²

rēade, adv, *red* 71¹

rēaf, n, *robe, garment* ds rēafe 12², 1s rēafe 14⁷

rēafian, W2, *plunder, rob, despoil* 1 sg rēafige 2⁶, 13¹⁴, 3 sg rēafað 26⁸, 66²

rēc, m, *smoke, reek* np rēcas 2⁶

reccan, W1, *care, reek* w gen 3 sg recceð 77⁵

reccan, W1 1 *rule, direct, guide* 1 sg recce 41⁸⁸, inf 41⁸⁶ — 2 *explain, interpret* imp sg rece 33¹³

reccend, m, *ruler (God)* ns 41⁸

recene, adv, *quickly, straightway* 40²⁸

regn, m, *rain* as 4⁵⁵

regnwyrm, m, *earthworm* ns 41⁷⁰

-rēn, *see* gerēn

[rēnig, adj, *rainy* nsn 11¹⁰]

rēod, adj, *red* asm rēodne 26⁸

rēofan, *see* birēofan

reord, f, *speech, voice, tone* as reorde 25⁵, 1p reordum 9¹ *See* gereord

[rēotig, adj, *weeping* nsf rēotugu 11¹⁰]

rēsele, f, *riddle* as rēselan 40²⁸

restan, W1, *rest, rest oneself* 1 sg reste 85⁵, 95², inf 47⁸

rētan, *see* ārētan

rēðe, adj, *fierce, cruel* nsm rēþe 2⁸, 84², gsm rēþes 16¹⁶

rib, n, *rib* gp ribba 33⁸

rice, adj, *rich, powerful* nsm 41⁸, gsm

rices 71¹, npm 33¹⁸, dpm ricum 95²

rice, n, *authority, master* 1s 4⁸¹

ricels, n, *incense* ns 41²⁴

rīdan, 1, *ride* 1 sg ride 80⁷, 3 sg rideð 4⁸⁶, 59³, pret 1 sg rād 93¹², inf 4⁸², 23³

riht, *see* ryht

rīm, *see* dæg-, unrīm

rinc, m, *man* ns 63⁴, 64¹⁶, 74², dp

rincum 43⁶, ap rincas 15¹⁶ *See* fyrð-, gum-, magorinc

rinnan, 3, *run* inf (MS yman) 85⁵

rīsan, *see* ārīsan

rōd, f, *cross* gs rōde 56⁵

rodor, m, *heavens, sky* gp rodera 60¹⁶,

rodra 14⁷, dp roderum 56⁵

rōf, adj, *strong* asm rōfne 20⁷, npf

rōfe (MS rope) 58⁸ *See* ellen-, mægen-, mundrōf

rōse, f, *rose* ns 41²⁴

rūh, adj, *rough, hairy* nsm 26⁵, gsn rūwes 62⁹

- rūm**, *see gerūm*
rūn, *see heterūn*
rūnstæf, m, *runic letter* np rūnstafas
 59¹⁵, ap rūnstafas 43⁶
-ryde, *see geryde*
ryht, adj 1 *straight, direct* asm rhtne
 63⁴ — 2 *right, true* isn ryhte 51⁷,
 npm ryhte 59¹⁵
ryht, n, *right* as 41⁸, is ryhte 41⁸⁵
See geryht
ryman, W1, *clear (way), open* 3 sg
 rymeð 54¹⁰ *See geryman*
ryne, m, *course* as 84²
ryne, n, *mystery, mysterious saying*
 as 49⁶
rynegiest, m, *rain foe* gs rynegiestes
 4⁵⁸
rynemom, m, *one skilled in mysteries*
 ap rýnemenn 43¹⁸
rynestrong, adj, *strong in course* nsm
 20⁷
- S
- S** = *rune* 1 before and after 7, 20¹, 65⁶
sæ, mf, *sea, ocean* ns 4²⁰, 77¹, gs
 or ap sæs 67⁸
sacan, 6, *fight, contend* 1 sg sæcce
 17², 3 pl sacað 68¹⁰
sacu, f, *strife, battle* gs sæcce 4²⁰,
 ds sace 21⁶, as sæcce 88²⁰
sāgol, m, *rod, staff* as sāg[ol] 81⁶
sāgrund, m, *depth of sea, bottom of*
sea ap sāgrundas 31⁰
sæl, n, *hall* gs sales 53² *See burg-*,
fole-, *hornsael*
sæl, m, *time, opportunity* gs sæles
 32¹²
sælan, *see tōsælan*
sæled, *see searosæled*
sællig, *see gesællig*
salo, adj, *dark, dusky* nsm 80¹¹
saloneb, adj, *dark faced* nsm 50⁶
salopād, adj, *dark coated* npf salo
 pāde 58⁸
sælwong, m, *fertile plain* ds sæl-
 wonge 4², as 20⁸
sæne, adj, *slow, sluggish* nsf 34⁶
- sang**, *see song*
sār, adj, *sore* comp nsf sārre 14⁶
sāre, adv, *sorely* 72¹⁶
sāwwan, R, *sow* 3 sg sāweþ 22⁶
sāweall, m, *sea wall, shore* ds sæ
 wealle 61¹
sāwel, f, *soul* gs sāwle 88³⁵, as
 sāwle 40¹⁶
sceacan, 6, *shake, depart, fly* piet 3 sg
 scōc 93¹¹, inf 21¹⁴
-sceaft, *see ge-, un-, wonsceaft*
scēam, m, *white horse* ap scēamas
 23⁴
scearp, adj, *sharp* nsm 44¹, 63¹, asm
 [sc]earpne 93³, npf scearpe 34⁴, apf
 70⁴, ipn scearpum 4⁵², sup isn
 scearpestan 20² *See heoruscearp*
scēat, m 1 *region, part (of earth)* as
 42⁶, gp scēata 88²⁷, ap scēatas 68¹⁶
 — 2 *lap, bosom* ds scēate 10⁷, 45²
sceaða, *see feond-, niðsceaða*
scēawendwise, f, *song of jesters* ap
 scēawendwisan 9⁹
scēawian, W2, *look at, behold* 1 sg
 scēawige 41⁴⁰, inf 60²
scelfan, 4, *shake, quiver* 3 sg scelfæð
Leid 7 (scriþeð 36⁷)
sceop, *see æfensceop*
scēor, m, *cloud* ns (MS *scēo) 44¹
See scūr
sceorp, *see fyrd-, hlēosceorp*
scēotan, 2, *spring, rush* inf 39⁴
sceran, 4, *cut, shear* 3 sg scireþ 66⁸
sceððan, 6, *hurt, injure* 1 sg sceþþe
 26², 3 sg sceðeð 44¹¹, pret 1 sg
 scōd 21¹⁶, pret 3 sg scōd 72¹⁴, inf
 44⁸
scildan, W1, *shield, protect* pret 3 pl
 scildon 88¹⁷
scin, n, *specter, phantom* np 45²
scīnan, 1, *shine* inf 41¹⁰⁸ *See be-*
scīnan
scip, n, *ship* ns 59⁴
scīr, adj, *bright, clear* nsm 73²⁰, asm
 scīrne 59⁴, npf scīre 12², apm scīre
 39⁴

scirenige ((*sciernicge*), *f*, *mime*,
female jester ns 9⁰

scotian, W₂, *shoot* 3 pl scotiað 4⁵¹

scræf, *see* wrāðscræf

scriðan, 1, *move, glide, stall* 3 sg
scriþeð 36⁷ (*Leid* scelfæð), ptc npn
scriþende 4⁶²

scūfan, *see* āscūfan

sculan, anv, *shall, must, have to* 1 sg
sceal 4¹⁷ 84 65 68, 5¹, 15⁹ 14 17, 16¹² 17,
17¹ 7, 21²⁰ 30, 31⁸, 41⁹¹, 64¹, 71⁷, 83¹²,
88²⁴, 91⁴, 95⁵ 8, 3 sg sceal 28¹¹, 33⁶,
34¹², 36⁸, 38⁶, 40⁸ 16 21, 43⁸, 44⁵, 85⁵,
88²⁷, 2 sceal 82⁶, 3 pl sculon 88¹⁹,
opt 3 sg scyle 4⁸¹, pret 1 sg sceolde
61⁸ 14, pret 3 sg sceolde 62⁸, 73⁶, 93⁷,
pret 3 pl sceoldon 14⁶

scūr, m, *shower, storm* dp scūrum
88¹⁷ *See* scēor

scyldru, *see* gescyldru

scyppan, 6, *create, destine, prepare*
pret 3 sg scōp 85², pp sceapen 21¹,
24² *See* gescyppan

scyppend, m, *creator (God)* ns 41¹ 101

scyrian, *see* bescyrian

sē, sēo, ðæt 1 dem pron, def art,
the, this, that nsm se [1¹¹], 4⁸⁹, 16²⁴,
17⁸, 24⁶, 27¹⁵, 36¹ (so *Leid*), 41¹ 21 64
68 74 92 96⁷, 43⁹, 44² 8 8 15 16, 45⁴, 48⁸, 49⁶,
50⁴ 10, 54¹¹ 11, 56⁹ 10 16, 57⁵, 70², 81⁹,
88¹⁰, nsf sēo 10⁹, 29¹⁸, 32¹⁹, 34¹², 39⁵,
40¹ 14, 42⁹, sīo 21²⁰, 33¹⁴, 61⁶ 12, 84²⁰,
[sīo] 32²⁴, nsn bæt [1⁵], 5⁷, 16¹⁸, 26¹¹,
37⁹, 40²⁴, 42² 7, 44¹¹, 48¹, 61¹⁰, 84¹¹ 82,
gsm þæs 12⁷, 21²⁸, 56⁷, 60¹¹, 62⁷, gsf
þære 30¹⁴, 37¹⁴, gsn þæs 4⁵⁹, 7⁸ 9, 11⁵,
17⁴ 5, 21⁸⁵, 24¹⁰, 34¹⁰, 41⁷², 42⁸ 4 4 7,
43⁴ 11, 55¹⁰, 60⁹, 65⁶, 91⁹, dsm þām
21²⁸, 30⁴, 38⁸, 44⁶, dsf þære 30⁵, 57⁵,
60¹², 73⁴, dsn þām 4⁷, 30⁴, 88²⁴, asm
þone 21⁴, 24¹⁸, 25⁴, 93¹⁸, asf þā 4⁸⁰, 30⁹,
38¹, 39¹, 43¹⁸, 69¹, 93¹⁸, asn bæt [1¹⁸],
2², 4⁸⁵, 6⁷, 17⁸, 18⁵, 24⁵, 28⁹, 35², 45⁵,
46⁵, 48², 50⁸, 68¹⁶, 72⁹; 1s þy 10¹⁰ 11,
14⁵ 6, 18²⁴, 20⁸, 27¹⁰ 19 20 20 21 21, 29² 2, 3,
40⁷, 48⁶, 60¹⁰, 88¹⁴ 15, þon [1¹²], 41¹⁶,

np þā 25¹⁰, 27¹⁵ 16, 42⁷, 43¹² 16, gp þāra
43⁸, 47⁵, 53⁵, 66⁶, 84⁸ 15 55, dp þām 17²,
50⁴, 57⁹, 73²⁸, ap þā 21⁵, 82², 23¹⁰, 35⁶
7, ðā 4⁵⁸, ip þām 48⁶ — 2 rel pron,
who, which nsm sē 4¹⁸, 21⁵ 20, 24⁶,
41¹⁸ 22 90, 50², 56¹⁵, 63⁵, 83⁵, 88²⁸, nsf
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2 *work of art* as 33³

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asn 56⁴

searocēap, m, *curious thing, work of*
art ns 33⁷

searocræftig, adj, *cunning, wily* nsf
34⁸

searolic, adj, *ingenious, wonderful*
nsm 61¹¹

searopīl, n, *dart cleverly made* gp
searopīla 91²

searosæled, adj, *cunningly bound* nsf
24¹⁶

searoðonc, m, *cunning thought, skillful*
device ip searoðoncum 36¹⁸

searoðoncol, adj, *sagacious, wise* npm
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sē ðe, pron, *who, which* nsm sē þe 3¹¹,
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manner 5¹⁰

sylfor, *see seolfor*

syllan, W1, *give, grant* 1 sg selle
13⁶, pret 3 sg sealde 5⁴, 62³, 72⁷,
inf 38⁶

symbel, *n*, *feast* ds symble 32¹²

symle, *adv*, *always, ever* 38⁸, 41⁸⁰ 64,
68⁴

sȳn, *f*, *eye, sight, vision* as sȳne 33⁵,
is sȳne 41⁹⁴

sȳne, *see gesȳne*

T

tācn, *n* 1 *sign, token* as 56⁵ — 2
signification as tācen 60¹⁰

tācnan, W1, *show, point out* 3 sg
tācneð 4¹⁸, tācneþ 52⁶

tācnian, *see getācnian*

tān, *m*, *twig, branch* 1p tānūm 54²

-tāse, *see getāse*

teala, *adv*, *well, rightly* 22¹⁴, teale
16¹⁶, tila 49²

telg, *m*, *dyer* ns 27¹⁵ *See bēamtelg*
tēon, 2 1 *draw* 3 sg tȳhð 63⁶, pret
1 sg tēah 23¹⁸, 72⁶ — 2 *go, proceed*
3 sg tȳhð 35⁴ *See ātēon*

tēon, *n*, *hurt, annoyance* as 51⁸

tēorian, W2, *tire, grow weary* pret
3 sg tēorode 55⁸

tīd, *f*, *time, hour* as 4⁸⁰, 74², 1p
tīdum 40³, 59⁸ *See dægtīd*

til, *adj* 1 *good, serviceable* nsm 18⁹
— 2 *excellent, kind* gpm tilra 27²⁸

tila, *see teala*

tillfremmend, *part*, *doing good* gpm
tillfremmendra 60⁷

tillic, adj, *good, capable* nsm 55⁸, 64⁶
tumbran, W1, *build* pp tumbred 84⁴⁴

See ātūmbran

tō, piep w dat 1 *to, unto, towards, into, upon* [1¹⁷], 4¹⁸, 15^{4 17}, 16¹⁰, 21⁶, 23^{2 12}, 28⁸, 29⁷, 30^{4 9 12}, 31⁷, 34², 35⁴, 40²⁰, 41⁶⁵, 56⁵, 60¹⁷, 69³ — 2 *as, for (pu pose)* 7², 27²⁷, 40¹⁰, 41⁶⁵, 42⁵, 50^{9 10}, 51², 70⁶, 73¹⁴, 78⁸, 83⁶ — 3 *on, at, among* [1¹²], 13¹¹, 41⁴⁶ — 4 *of, from* 49⁸ — 5 w ger 29¹², 32²⁸, 37¹⁸, 40^{22 25}, 42⁸, 88²⁹

tō, adv 1 *too* 23⁶, 34⁵ — 2 *thither* 55²

tōberstan, 3, *burst to pieces* 3 sg tōbursteð 39⁷

tōgædre, adv, *together* 53⁴

tōgongan, anv, *pass away* (impers w gen) 3 sg tōgongeð 24¹⁰

torht, adj, *bright, splendid, glorious* nsm, 51⁸, wk torhta 43⁹, asm torhtne 49², 54², ipf wk torhtan 57⁹ *See* hlēor-, wlitetorht.

torhte, adv, *clearly* 8⁶, 60⁷

tōsælan, W1, impers 1 *fail, not succeed* 3 sg tōsæleþ 17⁵ — 2 *lack, be wanting* 3 sg tōsæleð 16²⁵

tōsamne, adv, *together* 4⁸⁹

[tōslitan, 1, *tear asunder, separate, sever* 3 sg tōsliteð 1¹⁸]

tōð, m, *tooth* as 59⁸, 18 tōþe 87⁵, gp tōþa 35², ip tōðum 22¹⁴

tō ðon, adv 1 *so* tō þon 41¹⁶ — [2 *therefore* tō þon 1¹²]

tōðringan, 3, *press asunder, drive apart* 1 sg tōþringe 4⁸⁷

tredan, 5, *tread, tread upon* 1 sg trede 81, 3 sg trideþ 84²⁰, trideð 13⁶, 3 pl tredeð 58⁵, pret 3 sg træd 72¹¹, inf 14¹

trēow, n, *tree* ns 54², 57⁹ *See* wudu-trēow, wulfhēafodtrēo

trēowe, *see* getrēowe

tunge, f, *tongue* ns 80⁸, ds tungan 49², as tungan 59⁸

turf, f, *turf, grass, greensward* ds tyrf 41²⁵, as 14¹

twēgen, num *two* nm 43¹⁰, 47^{2 3}, nf twā 43¹⁷, 47², n (m and f) tū 64⁵, nn tū 16⁴, gn twēga 40¹¹, 43⁸, dm twām 61¹⁵, 88¹⁸, d (m and f) twām 51², dn twām 47¹, am 53², (M 5 II) 86⁴, af twā 43¹, 70⁸, 81⁸, 86^{8 6 7}, an tū 37⁷

twelf, num adj, *twelve* 37⁷, (MS XII) 86⁴

týdran, W1, *be prolific, teem* 3 sg týdreð 84³⁷

tyhtan, *see* ātyhtan

týn, num adj, *ten* (MS X) 14¹

týnan, *see* be-, ontýnan

týr, m, *glory, honor* as 27²⁸

Ð

Ð = *rune* þ 65⁴

ðā, adv, *then, thereupon* þā 10⁸, 23^{8 10}, 30^{7 9}, 41⁸⁵ *See* iu ðā

ðā, conj, *when* þā 11^{6 9}, 41⁷, 48², 60¹⁷

ðā gēn, adv, *yet* þā gēn 10²

ðær, adv, *there* þær [1⁶], 4^{24 28 38}, 51¹, 16³, 24¹¹, 32¹⁴, 37¹⁰, 40⁷, 43⁸, 47⁴, 56⁶, 57¹, 61⁴, 95⁹

ðær, conj, *where* þær 4⁵, 15¹², 16⁸, 21¹², 25⁷, 27⁴, 31⁶ b (a þæt), 38⁴, 55¹, 56¹, 57^{1 9 11}, 64^{8 5}, 68¹⁷, 73¹, 81⁷, 86¹, 88^{1 12}, 93²⁴

ðæs, adv, *so* þæs 21¹

ðæs, conj, *as* þæs 42⁷

ðæs ðe, conj, *as far as* þæs þe 84⁸⁰

ðæt, conj 1 *that*, in noun clauses þæt 5⁴, 6⁵, 12⁶, 21^{18 28}, 26⁷, 28¹¹, 40¹, 48³, 61⁸, 73²⁸ — 2 *that, so that, in order that*, in result and purpose clauses þæt 2¹, 4^{15 21 31}, 22¹⁴, 23¹⁹, 24^{5 13}, 31^{6 a} (b þær), 34¹², 37¹⁸, 41^{9 16}, 85^{81 108}, 61¹⁴, 73⁶, 84^{41 42}

ðætte, pron, *which* þætte [1¹⁸], 93²²

ðe, indecl particle, *who, which, that* þe 2¹⁵, 3¹⁵, 9⁹, 13¹⁴, 21^{4 21 28}, 28¹⁶, 41^{40 77 78}, 43¹³, 44¹⁶, 50⁹, 51¹⁰, 62⁸, 66⁶, 70⁵, 73⁴, 88¹⁴, [þe] 41^{25 106}

ðe, conj, *since, because* þe 48⁶

ðeah, conj, *though, although* þeah 14⁶,
19², 41^{47, 85}, 49², 80⁶, ðēh *Leid* 14

ðeah, adv, *however* þeah 7⁸ See sē

ðeah, swā ðeah

ðeah ðe, conj, *though, although* þeah
þe 41²⁷, 84^{33, 50}, 93¹⁷, 95¹⁰

ðearle, adv, *abundantly* þearle 72⁸

ðēaw, m, *conduct, behavior* gs þēawes
12⁸

ðeccan, W1, *cover* 3 sg þeceð 15¹,
81⁹, opt 3 sg þecce 21⁴, pret 3 sg
þeahhte 46⁴, 77¹, inf þeccan 10⁴, pp
þeahht 11⁴, 17⁸ See biðeccan

ðecen, f, *covering (garment)* as þecene
46², is þecene 84³⁹

ðecgan, see aðecgan

ðegn, m, *servant, attendant, man* ns
þegn 38², 50⁴, 55⁷, 87², þE[gn] 65⁴,
ds þegne 51⁹

ðegnian, W2, *serve* 3 sg þēnað 22¹⁴,
44⁵, 3 pl þegniað 51⁶

ðencan, see geðencan

ðenden, conj, *while* þenden 13², 68¹⁶,
85⁶

ðēman, see ðegman

ðennan, see beðennan

ðēod, f, *people* ds þēode 73¹⁸, gp
þēoda 42⁸ See werðēod

ðēodcynung, m, *king of the people, God*
gs þēodcynunges 68¹

ðēoden, m, *lord, master* gs þēodnes
46⁵, ds þēodne 21²⁶, 59¹⁴, 62⁴

ðēof, m, *thief* ns þēof 48⁴, gs þēofes
73²³

ðēoh, n, *thigh* ds þēo 45¹

ðēon, 1, *grow up, flourish, prosper*
pret 1 sg þēah 72⁸ See ge-, onðēon

ðēotan, 2, *sound (in oozing out)* inf
þēotan 39⁴

ðēow, m, *servant* ns þēow 40⁷

ðēowian, W2, *serve* 1 sg þēowige
13¹⁶, 3 sg þēowap 51⁶

ðēs, pron, *this* nsm þēs 32¹, 33¹, 41⁴²,
43 48 51 76 88, 58¹, 67¹⁴, nsf þēos 8⁴,
58¹, nsn þis 36¹⁴, 41^{81, 49}, 94⁶, gsn
þisses 56¹⁴, asm þisne 40¹⁹, 41^{7, 12} 16,

22, asf þās 40¹⁷ 26, 41¹², asn þis 41⁷⁸,
dpm þissum 10¹, apn þās 41⁵

ðicce, adj, *thick* apn þicce 41⁸⁰

ðicgan, 5, *partake of, receive* 3 sg
þigeð 32¹⁴, inf þicgan 91¹⁰, þygan
89⁶

[**ðin**, pron, *thy* npm þine 11⁴, npf
þine 11⁸]

ðindan, 3, *swell up* inf þindan 46²

ðing, n, *thing* ns þing 40²⁴, ds þinge
68¹, as þing 32⁹, 46⁵, gp þinga 41³⁶,
ap þing 41³⁹, ip þingum, *purposely*
61¹⁴

-ðise, see mægenðise

ðolian, W2 1 *suffer, endure* 1 sg
þolige 93²¹ — 2 *hold out, stand strain*
3 sg þolað 17⁸ — 3 *lack* inf þolian
21²⁶

ðonan, adv, *thence* þonan 27⁸, 30¹⁰,
73²⁷

ðonc, m, *thanks, gratitude* ds on
ponce, *acceptable, grateful*, 5⁹, as
on þonc 21²⁶ See hyge-, or-, searo-
ðonc

ðoncian, W2, *thank* pret 3 sg þoncade
89⁷

ðoncol, adj, *wise, thoughtful* nsm
þoncol 31² See searoðoncol

ðonne, adv, *then* þonne 42⁶⁸, 85⁶, 15¹⁴,
21⁶, 29¹¹

ðonne, conj 1 *when* þonne [11^{10, 11}],
23⁸, 38¹⁴, 42⁷ 41 51 60, 73 74, 75⁹, 81⁸, 9⁶,
17², 24⁸, 31⁷, 32¹, 38⁵, 41¹⁹ 55, 44¹², 45⁴,
64² 8, 71⁷, 73¹⁹, 91⁴ 9, 93³⁰ — 2 *than*
þonne 17⁶, 24⁷, 41²⁶ 28 31, 41⁴⁸ 51 54 59 74,
76 88 92, 94 96, 55⁹, 67¹ 2 2 8, 85³, 94^{2, 8} 6, 7

ðræc, see geðræc

ðræd, m, *thread* ns þræd 36⁸ (*Leid*
ðrēt)

ðrañian, W2, *urge, press* 3 sg þrafað 4⁴

ðræg, f, *time, space of time* as þiāge
89⁸, 1p þrægum, *at times* 2⁴, 40⁷, 55⁷,
85⁴

ðrægan, W1, *run* inf þrægan 20⁸

ðrægbysig, adj, *periodically employed*
(B T) nsm. þrægbysig 5¹

ðrēa, *see* **mōdðrēa**

ðrēat, m 1 *troop, multitude* gp þrēata 3⁶ (*Leid* ðiēa[t]un) — [2 *want, straits* as þrēat 1²⁷] *See* **ðoredðrēat**

ðreohtig, adj *laborious* comp nsm þreohtigra 85⁴

ðrim, *see* **ðrym**

ðrindan, 3, *swell* ptc asn þrindende 46⁵

ðring, *see* **geðring**

ðringan, 3, *press on, force a way* 3 sg þringeð (MS bringeð) 12⁹, inf þringan 4⁶¹ *See* **ā-**, **ge-**, **oð-**, **tðōringan**

ðrintan, *see* **aðrintan**

ðrist, adj, *bold, audacious* gp þristra (MS þrista) 73²⁸

ðrið, *see* **ðryð**

ðrowian, W2, *suffer, endure* pret 1 sg þrowade 72¹⁸

ðry, num, *three* nm þrý 41⁵², 59¹⁴

ðrym, m, *force, power, might* ? þrym 84⁴⁵, is þrimme 4⁶¹, þrymme 41⁶¹, gp þrymma 4⁴

ðrymfæst, adj, *glorious, mighty* asm þrymfæstne 48⁴

ðrymful, adj, *glorious, mighty* nsm þrymful 2⁴, 4⁶⁷

ðryð, f, *strength* 1 in pl, *forces, troops* gp þrýþa 65⁴ — 2 1p **ðryðum**, *mightily, greatly* þrýþum 87², þrýþum 38² *See* **huldeðryð**

ðū, pron, *thou* ns þū [1¹⁶], 33¹⁸, 37¹², 12, 40²⁸, 41⁶⁹, ds or as þē 61¹⁴

ðunian, W2 1 *stand up, swell* inf þunian 46² — 2 *resound, thunder* 1 sg þunie 2⁴ *See* **onðunian**

ðurfan, PP, *need, have reason to* 1 sg þearf 16²², 21¹⁷

ðurh, prep w aqc 1 *through (place)* þurh 4⁵⁶ 61, 16¹⁸ 21 27 28, 18¹¹, 22¹¹, 32²⁰, 38⁴, 41⁴⁵, 72⁸ — 2 *through, during (time)* þurh 21⁷, 59⁴ — 3 *through, by means of, because of (condition and agency)* þurh 61⁴, 9¹, 32²⁰, 36⁴ (*Leid* ðerh), 36⁸ (*Leid* ðerh), 43⁶, 50³, 54⁹, 70², 78⁷, 84¹¹

ðurhræsan, W1, *rush through* 1 sg þuhræse 4³⁶

ðurst, m, *thirst* ns þurst 44⁸

-ðwære, *see* **geðwære**

ðyncan, W1, *seem, appear* 3 sg þynceð 4¹⁰, þinceð 32¹⁸, pret 3 sg þūhte 48¹, 87³

ðynne, adj, *thin* apn þynne 41⁸⁸

ðyrel, n, *hole, aperture* as þyrel 16²¹, 72⁸

ðyrel, adj, *perforated* nsn þyrel 45², 91⁶

ðyrelwomb, adj, *having the stomach pierced* asm þyrelwombne 81¹¹

ðyrran, W1, *dry* pp þyrrad 29⁴

ðyrs, m, *giant* ds þyrse 41⁶⁸

ðýstro, f, *darkness, gloom* ds þýstro 48⁴, dp þýstrum 4⁴

ðýwan, W1, *urge, press* 3 sg þýð 13⁸, 22⁵, 63⁵, 64⁶, inf þýwan 41¹⁸

U

U = *rune* ∩ (MS ∟) 75²

ufan, adv 1 *from above, down* 41¹⁷ 55⁶⁹, 11⁴, 93²⁴ — 2 *above* ufon 37⁶

ufor, adv, *above, higher than* 41⁶⁸

ūhta, m, *early morning, time just before dawn* gp ūhtna 61⁶

Ulcānus, m, *Vulcan* gs Ulcānus (Lat *Vulcani*) 41⁵⁶

unbunden, adj, *unbound* ns 24¹⁵

uncer, pron, *of us twain* [asm uncerne 1¹⁶, asn 1¹⁹], npm uncre 88¹⁸, apm uncre 61¹⁷

undearnunga, adv, *without concealment, openly* 43²

under, prep, *under, beneath* A w dat 4², 10⁷, 23¹⁵, 28⁵, 37⁸, 41⁸⁸ 40 86, 43⁴, 45², 55¹¹, 72¹², 84²⁰, B w acc 3², 4⁶⁴, 23¹⁰ 17, 50⁶, 52⁵, 53², 55⁴, 63⁸, 73²⁴, 74⁴, 91⁸, C case indeterminat 4⁶⁸

under, adv, *under, beneath* 22¹¹

underflōwan, R, *flow under* pp underflōwen 11²

underhnigan, 1, *descend beneath* 1 sg underhnige 67⁶, inf 4⁶⁹

undyrne, adj, *not hidden, revealed,*
manifest nsn 43¹⁶
unforcūð, adj, *not ignoble, honorable,*
faithful nsm 63²
ungefullod, adj, *unfulfilled* ds unge
fullodre (MS ungafullodre) 60¹³
[**ungelic**, adj, *unlike, different* nsn 1⁸]
[**ungelice**, adv, *otherwise, differently*
1⁸]
ungesib, adj, *unrelated* dsm ungesib
bum 10⁸
ungōd, n, *evil, ill* as 21⁸⁵
unlæt, adj, *unworned, quick* nsm
54¹¹
unlytel, adj, *not little, great* nsf 41⁷⁶,
asn 83¹¹
unræd, m, *evil course, folly* gs un
rædes 12¹⁰, 28¹²
unrædsið, m, *foolish way, foolish*
course ap unrædsiþas 12⁴
unrim, adj, *innumerable* apn unrīmu
7⁸
unrim, n, *countless number* as 44⁸
unsceaft, f, *monster* ? np unsceafta
88³²
unsoden, adj, *uncooked* asf unsodene
77⁸
unstille, adv, *not still, restlessly* 52⁶
unwita, m, *ignorant person* ns 50¹¹
ūp, adv, *up, above* 4¹² 70, 23¹⁹, 34¹¹,
55⁴, 56⁶, 62², 93⁸, upp 11⁹
ūpeyme, m, *up coming, up springing*
as 31⁹
ūpirnan, 3, *run up, upsoar* ptc dsm
wk ūpirnendan 41⁶⁶
ūplong, adj, *erect* nsm 88¹²
upp, see ūp
ūpward, adj, *turned upwards* asm
ūpwardne 62⁶
ūser, pron, *our* nsm 41⁸⁹
ūt, adv, *out, forth* 63⁶, 93¹⁶
ūtan, adv, *without, from without* 41¹⁵
47⁵⁸, 73¹⁸, 84⁸⁹
ūte, adv 1 *out of doors, in the open*
43² — 2 comp ūttor, *at a distance*
41⁸⁴

W

W = *rune* > 20⁶, 65¹, 91⁷
wā, interj, *woe* 12⁸
wacan, 6, *be born, spring* pret 1 sg.
wōc 21²¹
wæcan, W1, *soften* pp wæced 29⁵
wæccan, W1, *watch, wake* ptc asf
wæccende 41⁸
wæd, n, *water, sea* ap wado 8²
wæd, f, *dress, clothes* dp wædum
43⁴, ip wēdum 10⁴
wadan, 6, *go, proceed* 1 sg wade 63³,
pret 3 sg wōd 23¹⁶, 93⁵ See be-
wadan
wæde, see gewæde
wæfan, see bewæfan
wāfian, W2, *waver, be amazed* 3 pl
wāfiað 84⁴¹
wāg, m, *wall* ds wāge 15¹², ds
wāge 14⁴
wæg, m, *wave* ns 42²⁰, ds wāge 11¹⁰,
17¹, 23²¹, wēge 34¹, 69⁸, is wāge 3⁸
wægfaet, n, *water vessel, cloud* ap
wægfaetu 48⁷
wagian, W2, intr, *shake, totter* 3 pl
wagiað 4⁸, pret 3 pl wagedan 55⁶
wægn, m, *wagon, wain* ns 23¹², ds
wægne 22⁸, as 23⁹
wægstað, n, *shore, bank* ds wæg-
staþe 23²
wælcraeft, m, *deadly power* is wæl-
craefte 91¹¹
wælcwealm, m, *death pang* ns 2⁸
-wald, see onwald
waldend, m 1 *possessor, master* ns
21⁴, 24⁶ — 2 *Lord (Christ, God)*
ns 7¹, 41⁸⁹, gs waldendes 41¹⁴
waldende, adj (ptc), *powerful* comp
nsf waldendre 41⁸⁷
Wale, f, (*Welshwoman*), *female slave*
ns 13⁸, 53⁶
wælgim, m, *gem of death* as 21⁴
wælgim, adj, *cruel, bloodthirsty*
nsm 16⁸
wælhwepl, m, *death whelp* gs wæl
hwelpes 16²⁸

[wælrēow, adj, *cruel, bloodthirsty*
n^{pl} wælrēowe 1⁶]

wamb, *see* womb

waman, *see* wōnian

wāpen, n, *weapon* ns 4⁸⁸, as 56¹²,
ip wāpnum 4⁵², 21¹⁷ *See* beadu-,
comp-, hildewāpen

wāpenwiga, m, *weaponed warrior*,
armed warrior ns 15¹.

wāpnedcynn, n, *male kind, male sex*
gs wāpnedcynnes 39¹

wār, n, *seaweed* is wāre 3⁸.

warian, W2, *guard, hold, possess* 3 sg
warað 32¹¹, 83⁴, 93²⁶

wāroð, n, *seaweed* ns 41¹⁰.

-waru, *see* helwaru

wāstm, mn 1 *grozuti, form* as
32⁵ — 2 *fruit* ns 92², ip wāstm-
mum 84⁸⁷

wāt, adj, *wet, moist* nsn 26¹¹, nsm
wk wāta 36¹ (*Leid* uēta) ?

wāta, m, *moisture, liquid* as wātan
4⁴⁸, is wātan 59¹¹

wātan, W1, *wet, moisten* 3 sg wāteð
13¹⁰, pret 3 sg wātte 27².

wāter, n, *water* ns 54⁸, 69⁸, gs
wātres 23¹², ds wātre 13¹⁰, 27⁸, is
wātre 11¹, 93²⁸

wāð, f, *wandering, journey* : as wāþe
2¹¹

wāðan, W1, *hunt* 3 sg wāþeð 35⁶

wāwan, R, *blow, be moved by the wind*
3 sg wāweð 41⁸¹

wēa, m, *woe, misery* gs wēan 72¹⁸

wealcan, *see* gewēalcan

-weald, *see* geweald

wealdan, R, *have power over, control*,
rule 3 sg wealdeð 41⁵, wealdeþ
41²², [wealdeþ] 41², pret 3 sg wēold
53⁶

Wealh, m, (*Welshman*), *slave, servant*
ap Wēalas 13⁴

Wealh, adj, (*Welsh*), *foreign* apm
Wēalas 72¹¹

weall, m 1 *natural wall, hill, cliff*
gs wealles 30⁷, ds wealle 4²⁰, ap

weallas 35⁶ — 2 *wall (of building)*
n^{pl}s 84⁴⁴, np weallas 4⁹ *See* bord-,
sāweall

weard, m, *guardian, lord* ns 22⁴,
83², gs weardes 14⁷

-weard, *see* æftan-, æfter-, forð-,
hinde-, innan-, ūpweard

weardian, W2, *hold, occupy, inhabit*
inf 88²⁰

wearm, adj, *warm* nsn wk wearm[e]
5⁷

wearp, m, *warþ* as 36⁶ (*Leid* uarp)

weaxan, R, *wax, grow, increase* 3 sg
weaxeð 41²⁶, 3 pl weaxað 41¹⁰²,
pret 1 sg wēox 88¹, inf 55¹⁰, (MS
weax) 46¹, ptc nsm weaxende 54⁸
See ā-, gewēaxan

web, *see* godweb

weccan, *see* āweccan

wecgan, W1, *move, shake* 3 sg wegeð
13⁸, 22⁵, 81⁷, pret 3 pl wegedon
73⁵

wēd, *see* wād

weder, n [1 *weather* ns 1¹⁰] —
2 *air* ds wedre 31²

wefan, *see* ā-, gewēfan

wefi, f, *woof, thread* np wefle 36⁶
(*Leid* ueflæ)

weg, m, *way* ds wege 37¹, 70⁵, as
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